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FOR TRE

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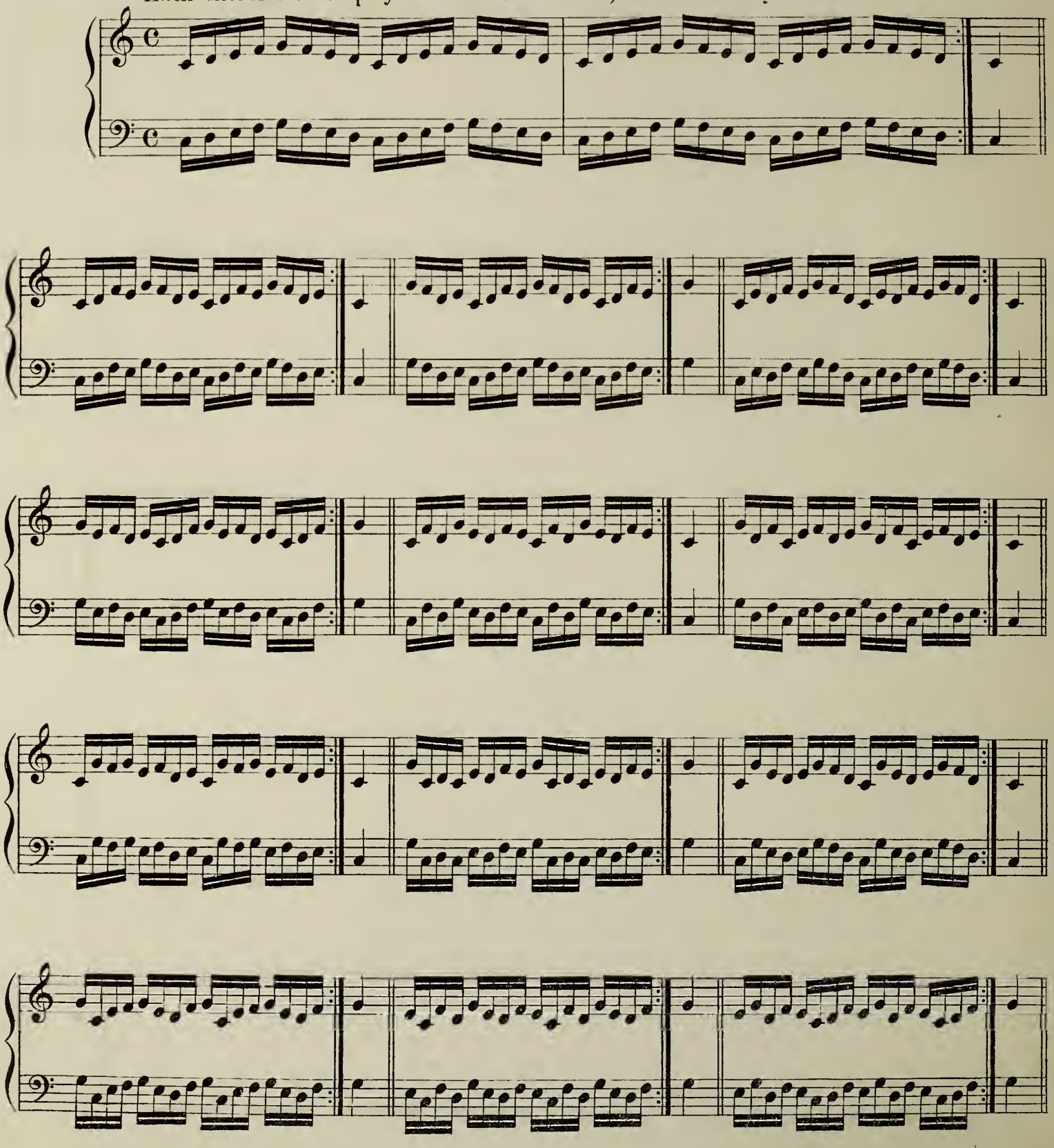
A.P.S. 5560-67

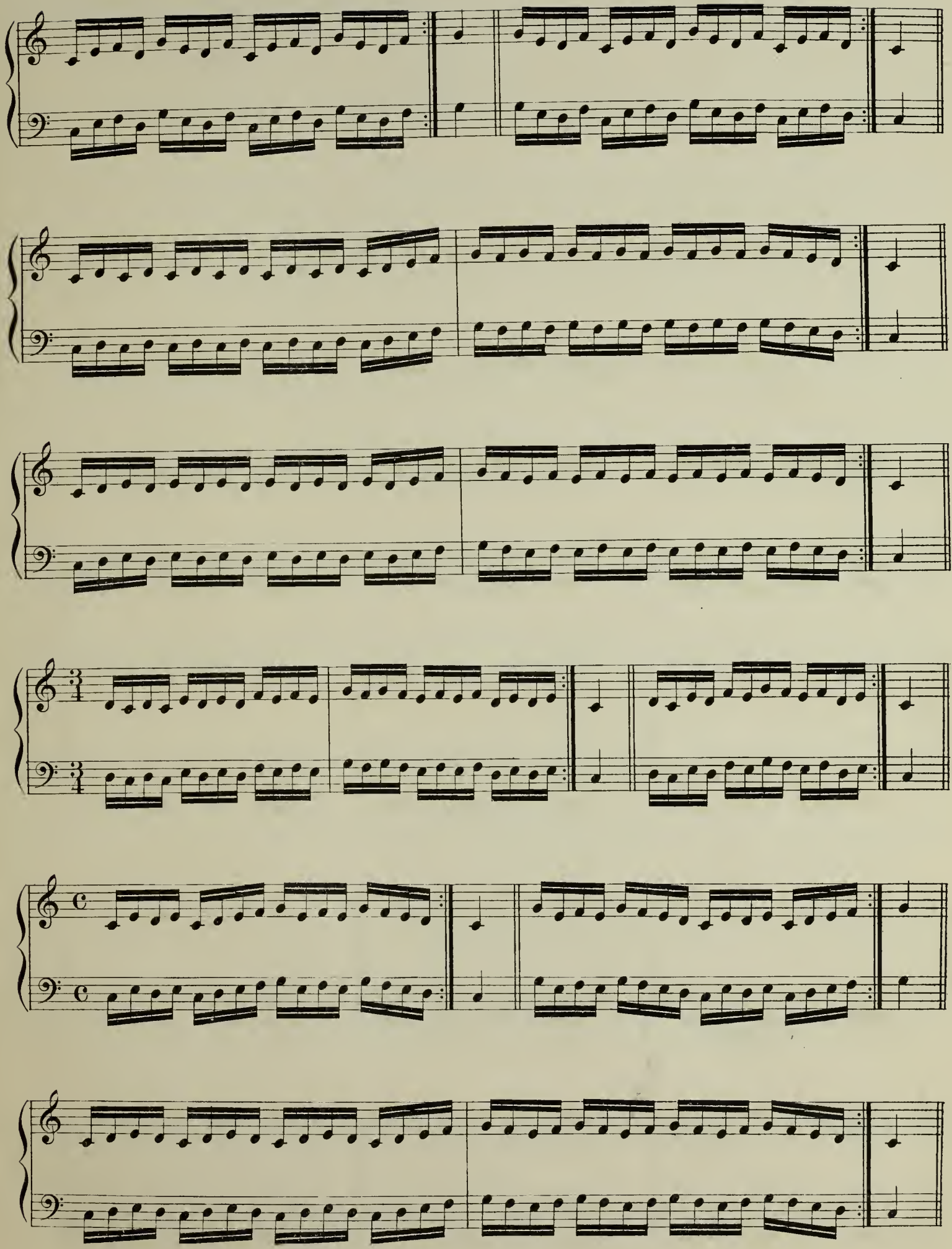
Nº 1

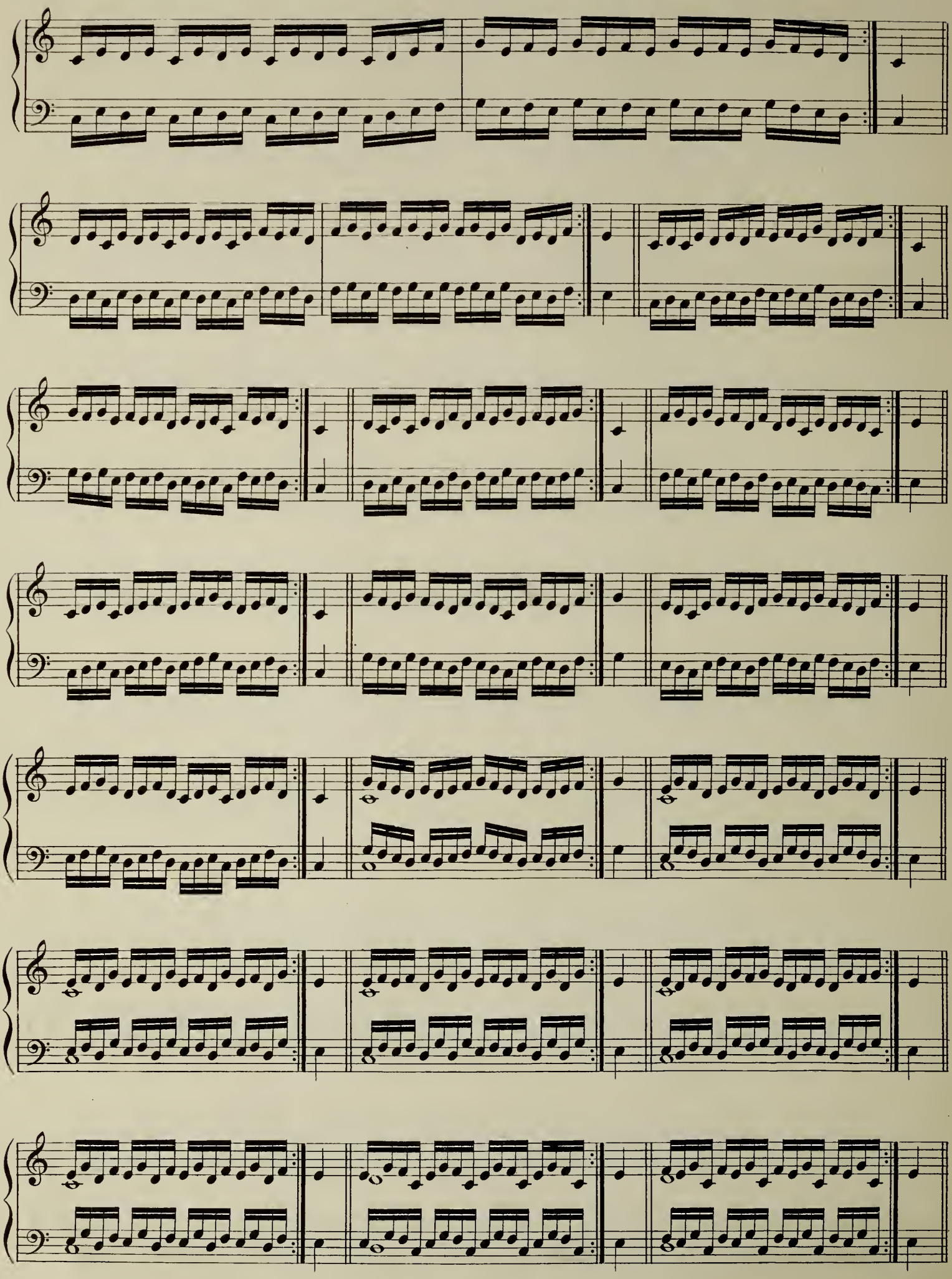
Five-finger exercises.

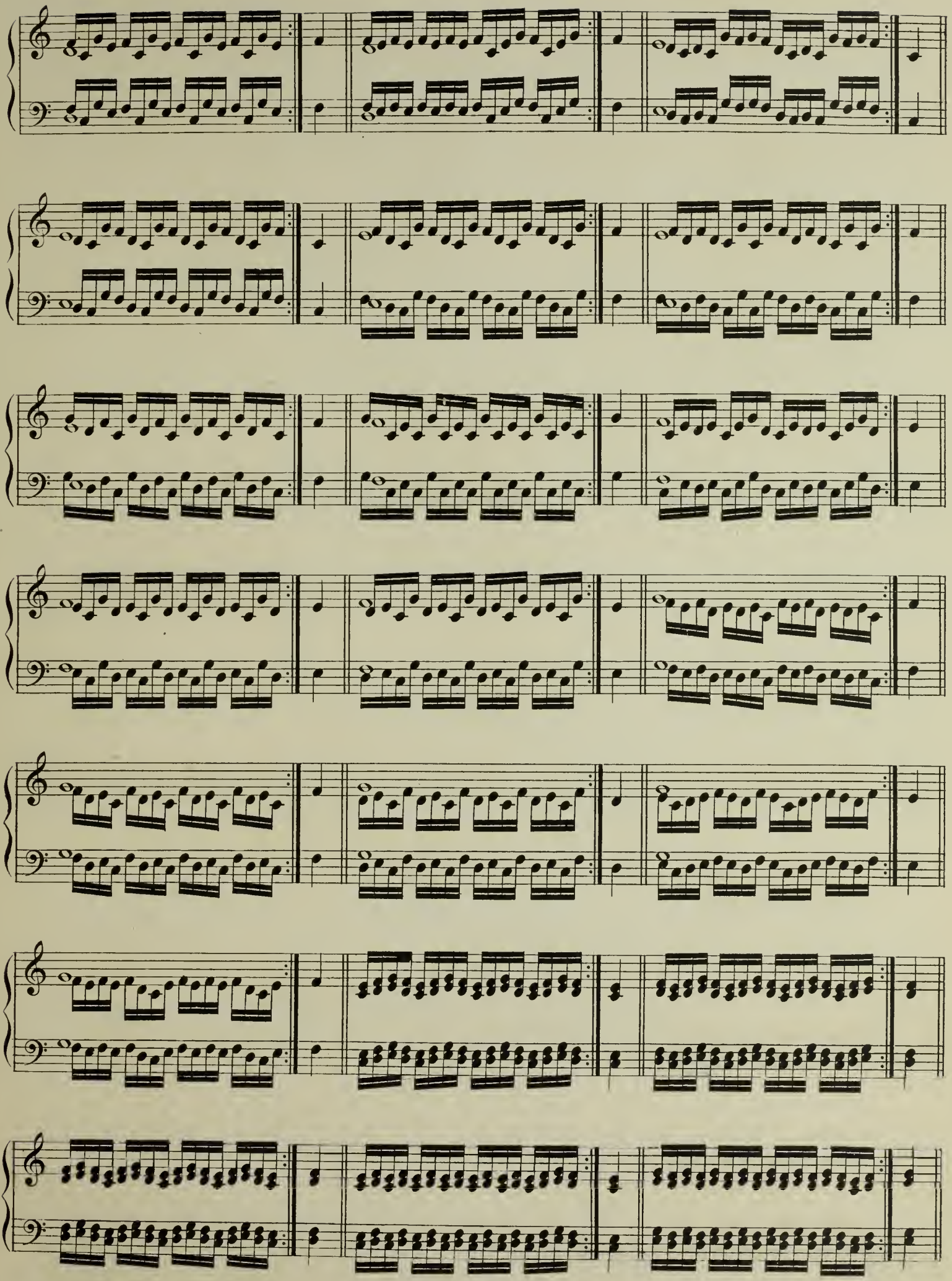
Al. Schmitt.

Each exercise to be played 10 times at least, and in all keys.

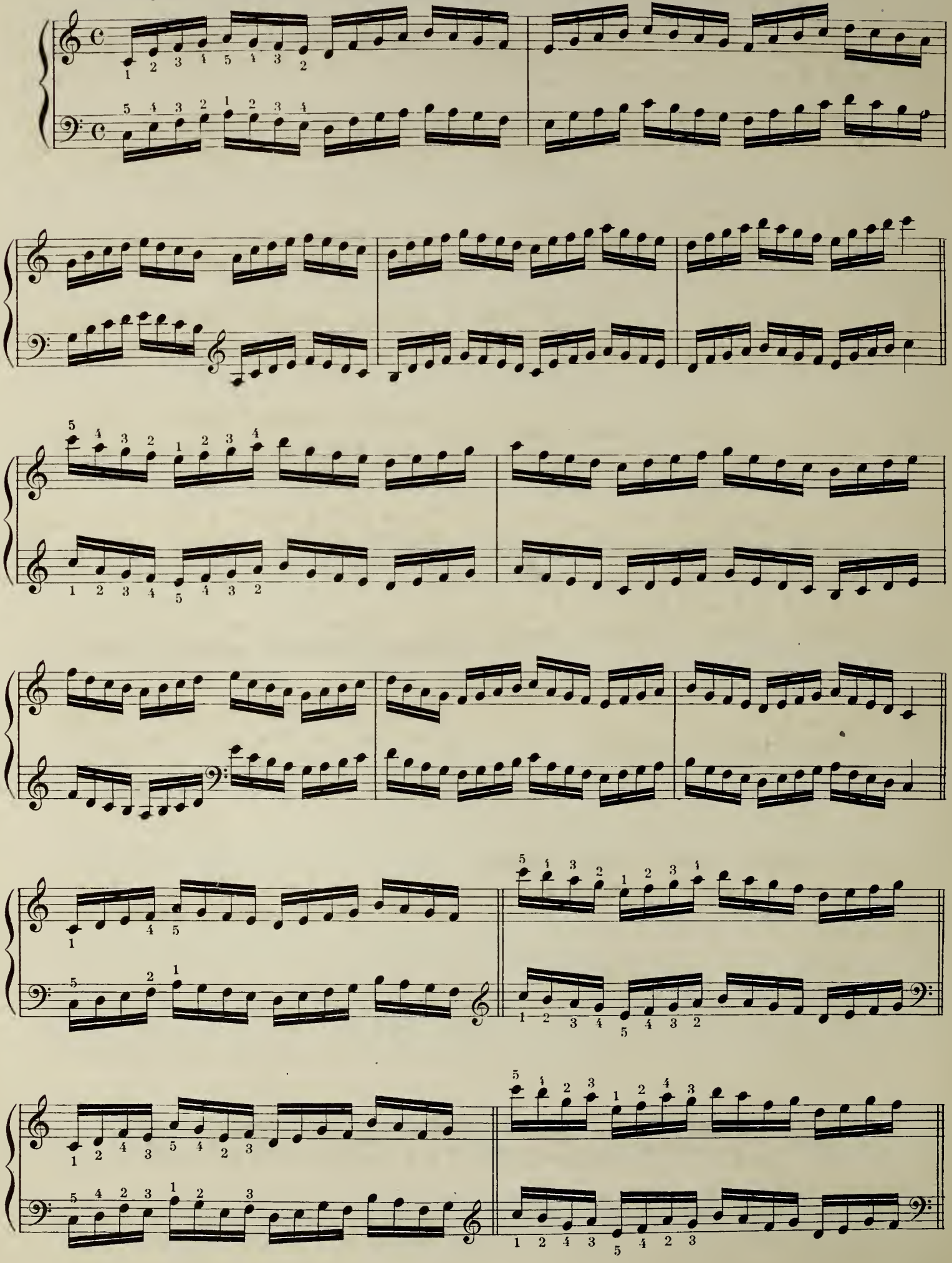


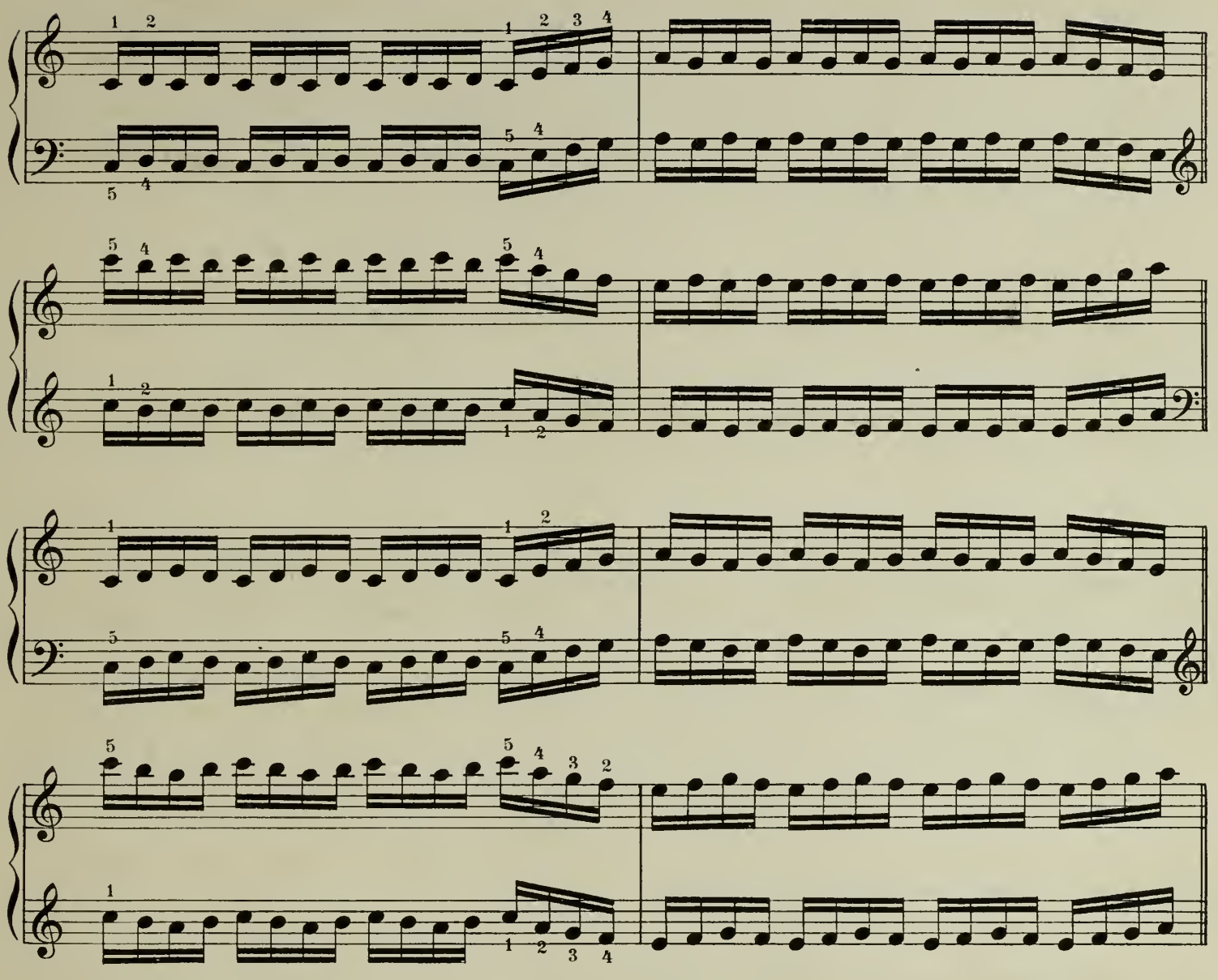


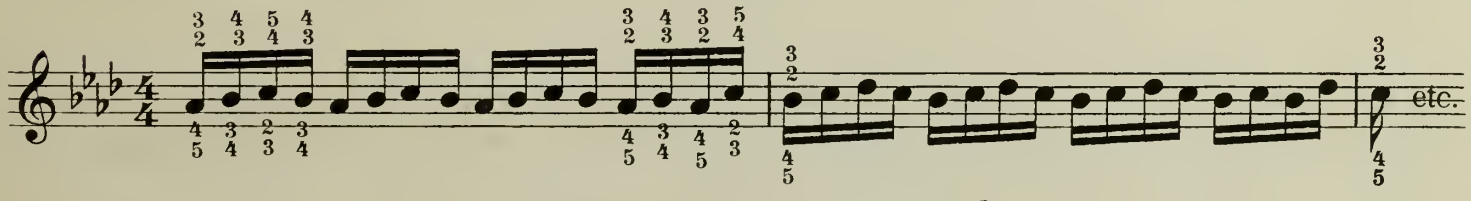




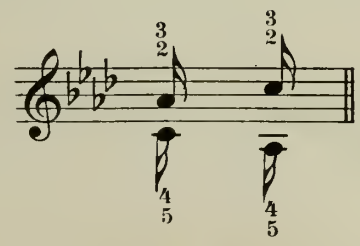
To be played over the whole keyboard; also in ALL MAJOR KEYS.

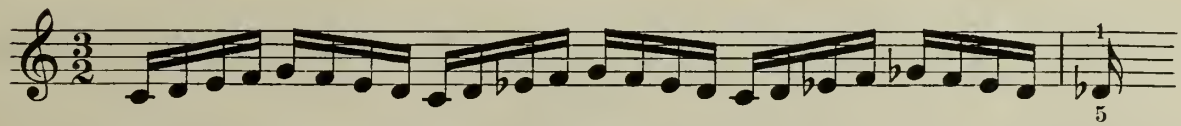






Also in 6ths and 10ths
and in A, B♭, B, D♭, E, G♭



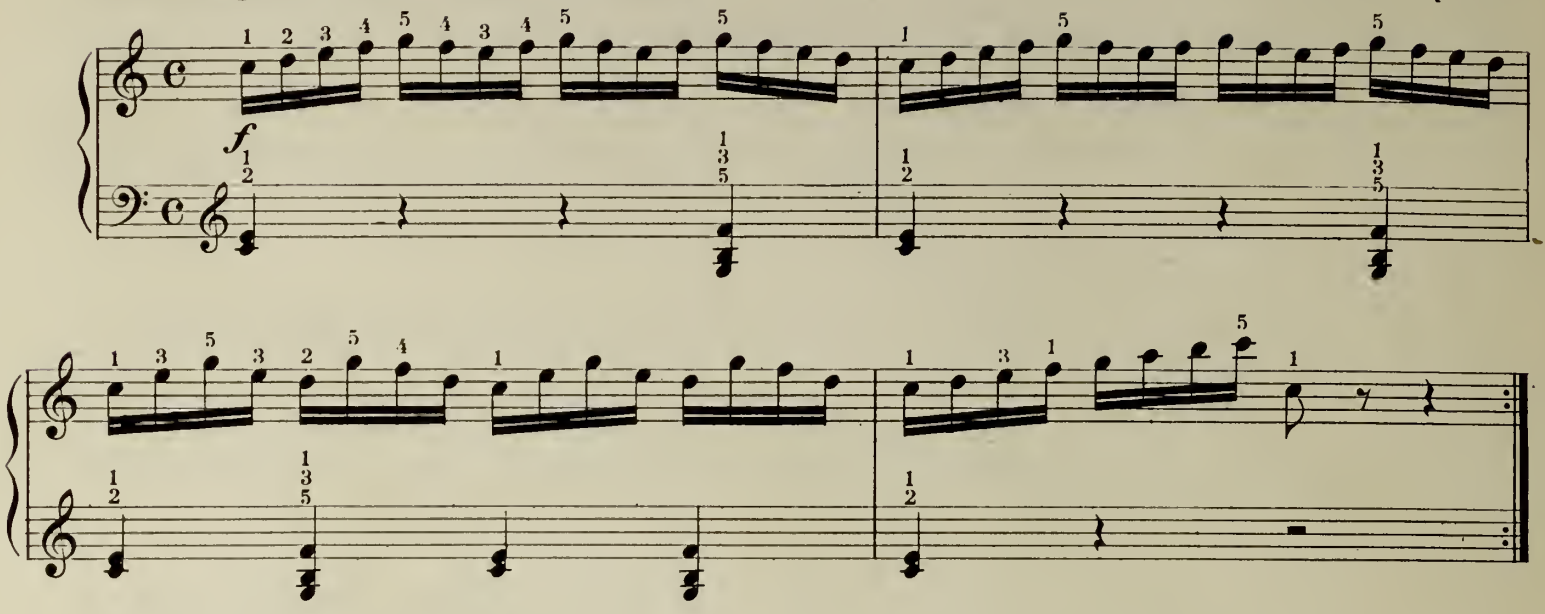


(a) Five notes up and back; (b) the same, lowering the 3d a half step; (c) the same, lowering also the 5th a half step; this brings the player to the new key a half step above (a), and the exercise can be continued indefinitely. Any form of five finger exercise can be adapted to this.

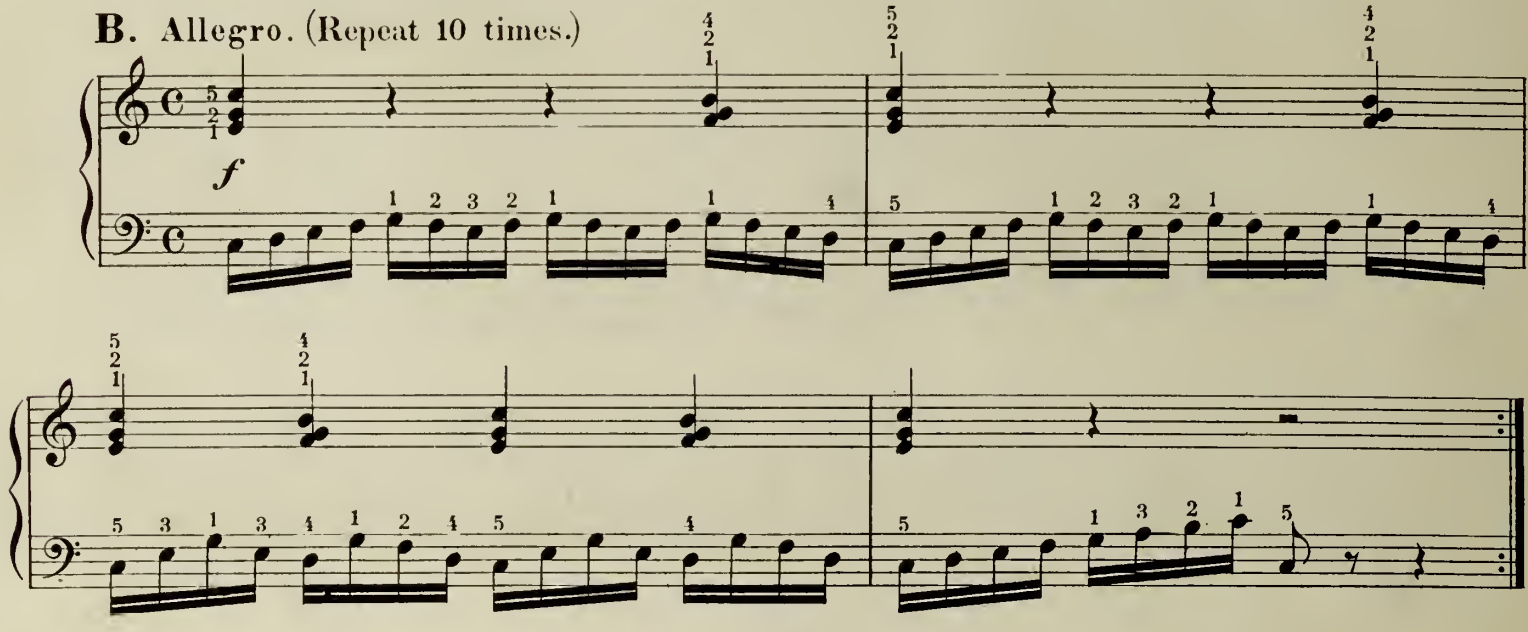
No. 2

Carl Czerny.
(from Op.261.)

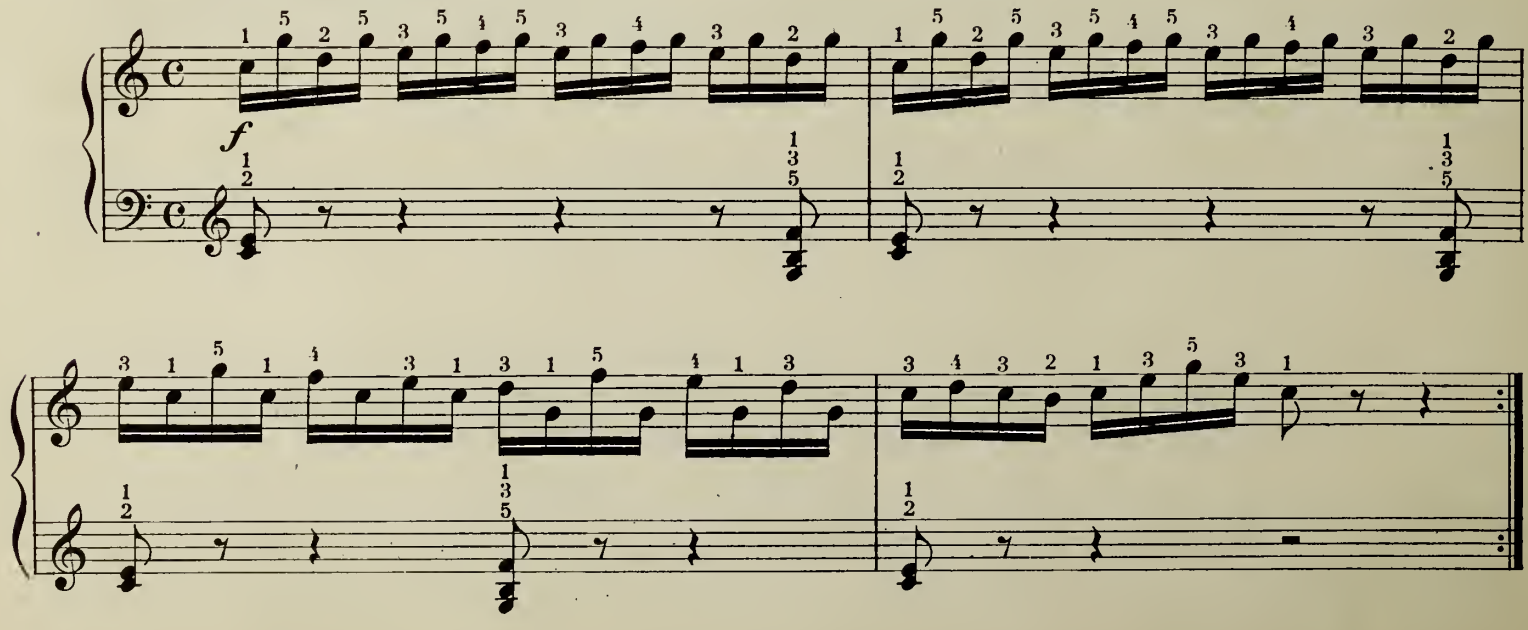
A. Allegro. (Repeat at least 10 times.)



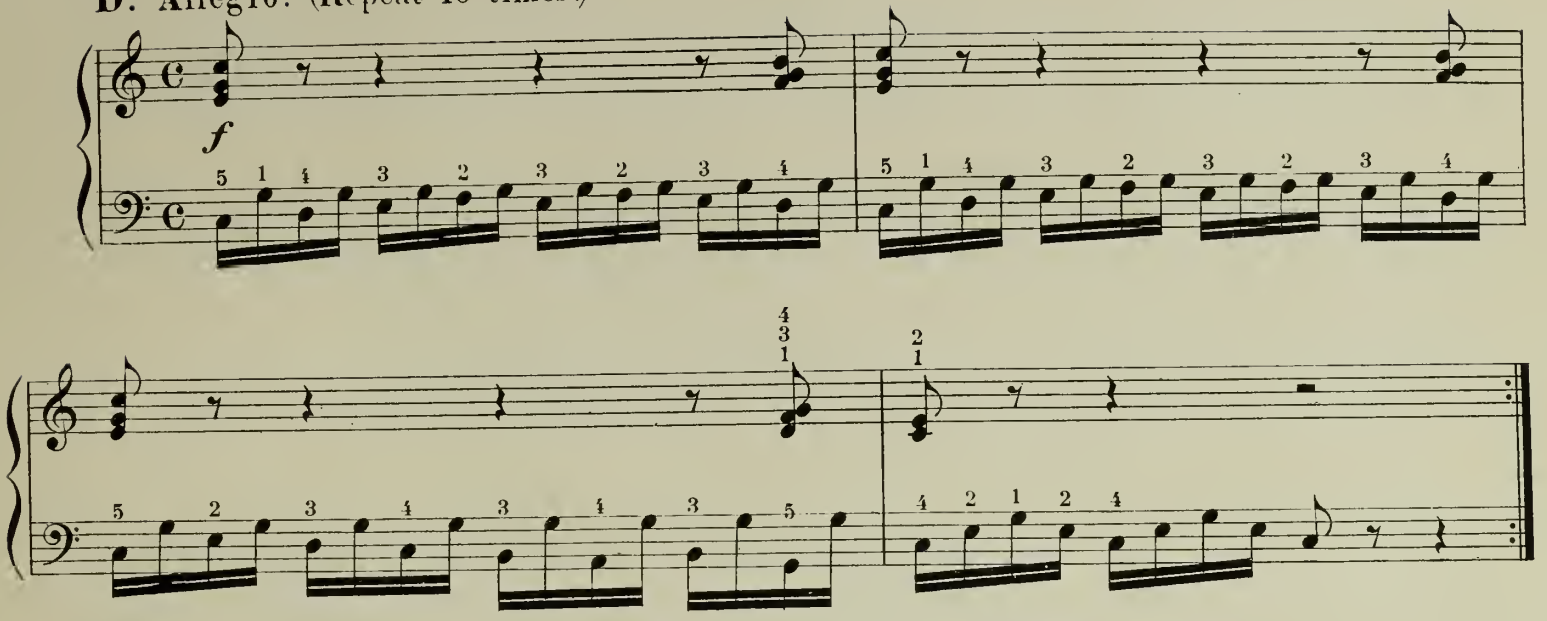
B. Allegro. (Repeat 10 times.)



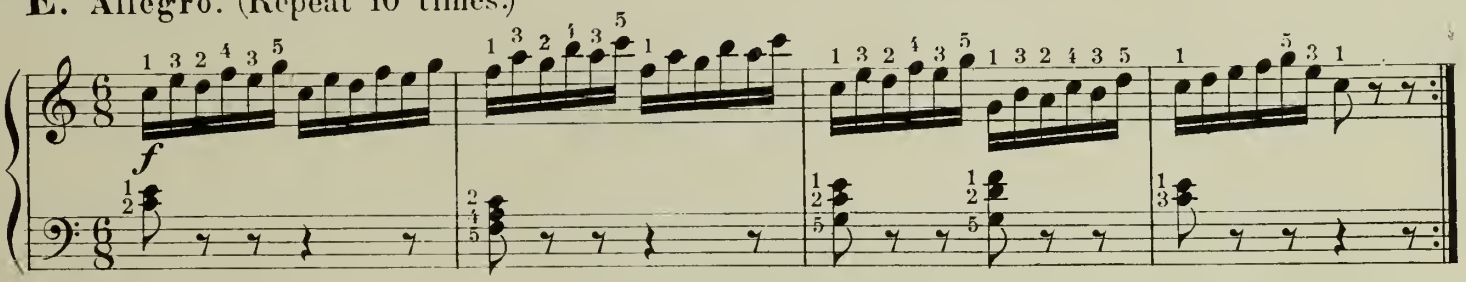
C. Allegro. (Repeat 10 times.)



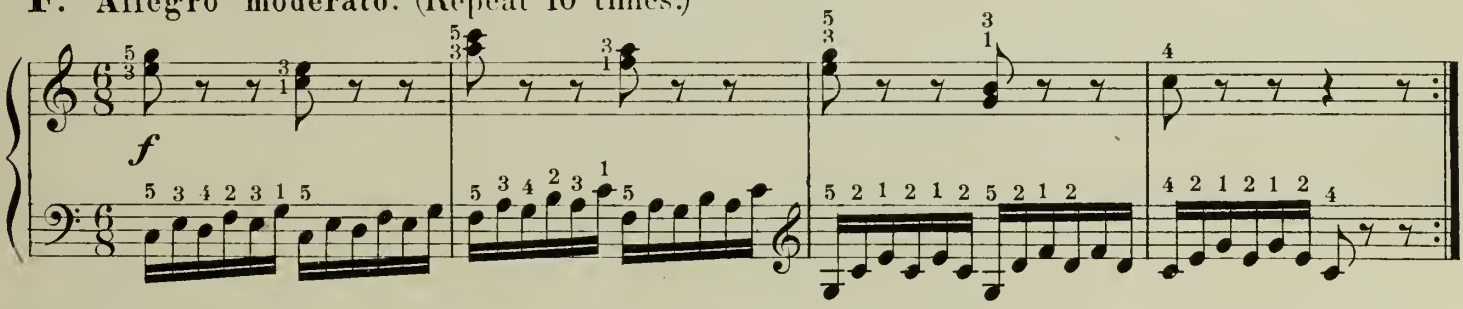
D. Allegro. (Repeat 10 times.)



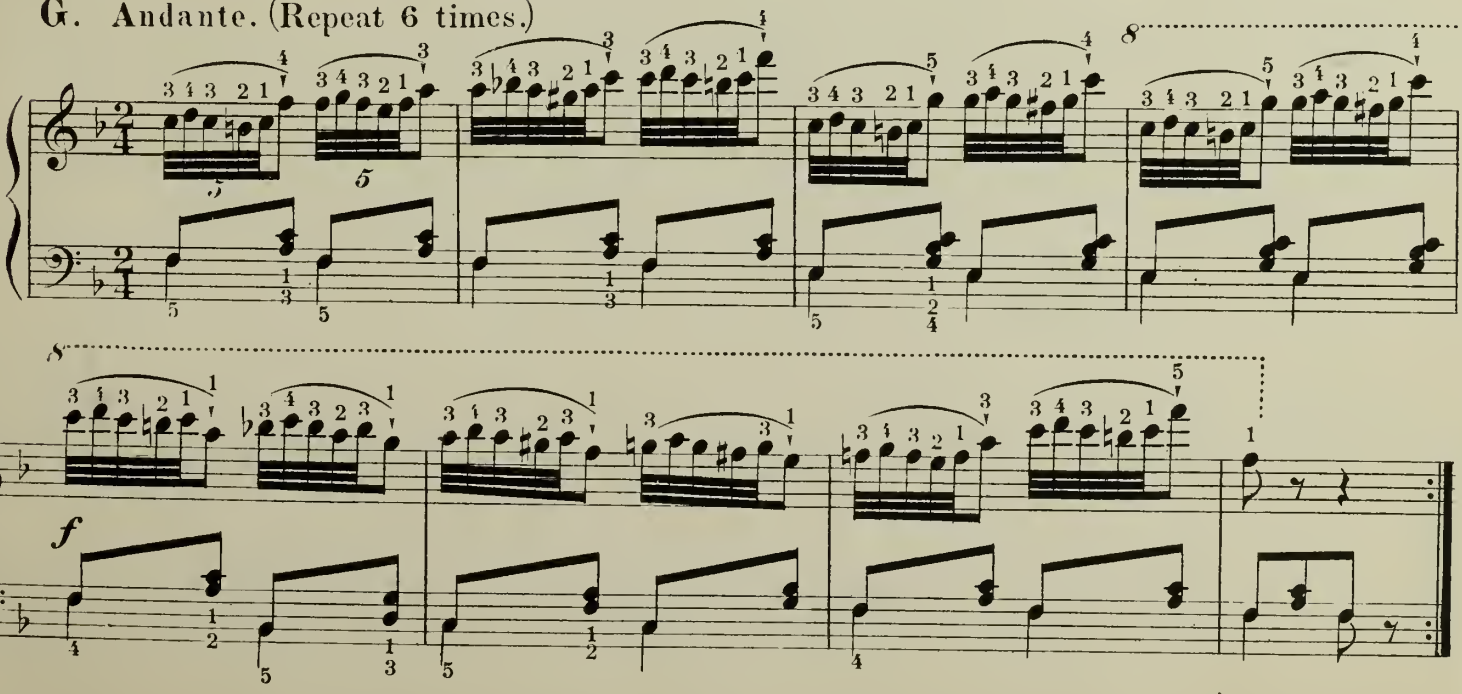
E. Allegro. (Repeat 10 times.)



F. Allegro moderato. (Repeat 10 times.)



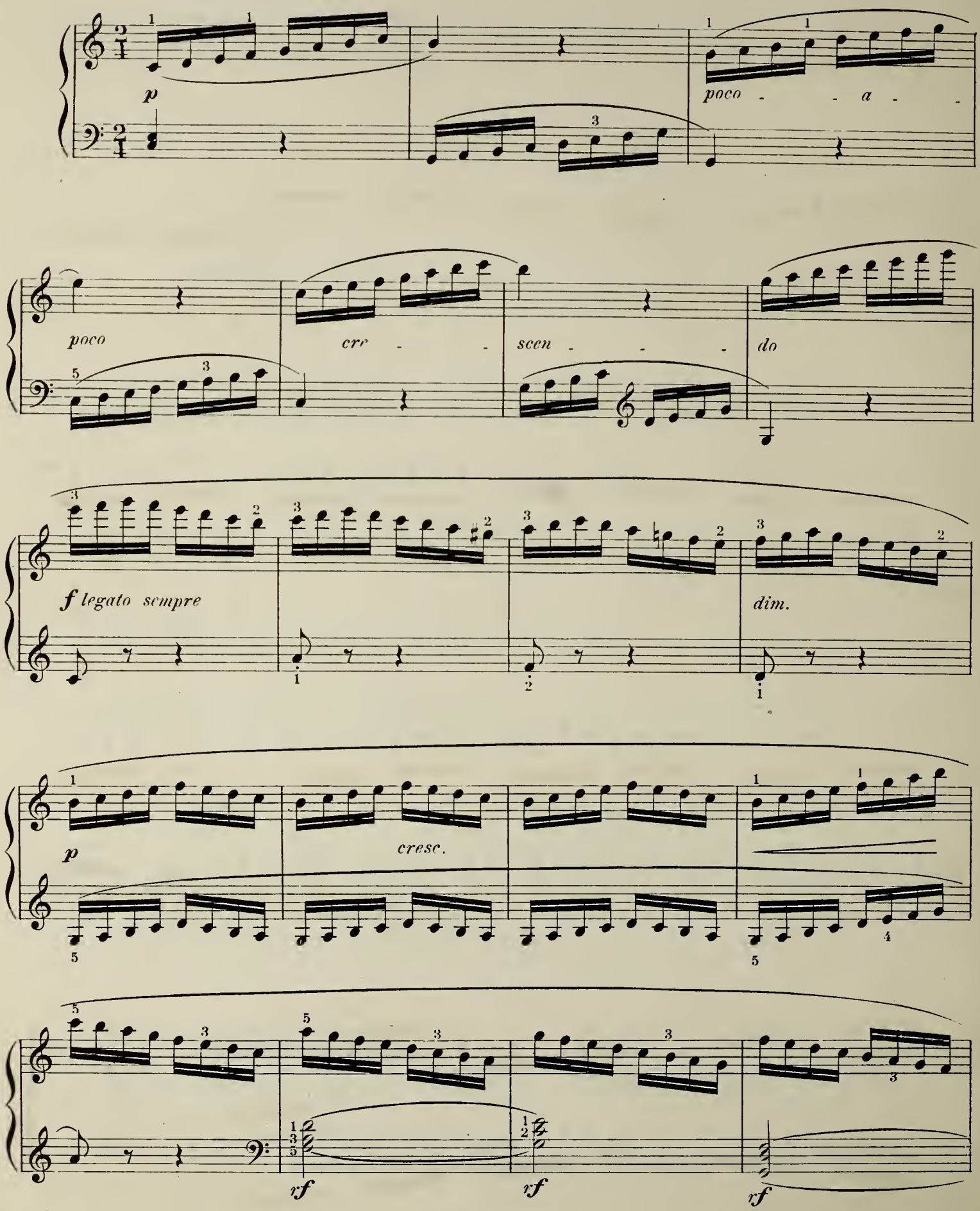
G. Andante. (Repeat 6 times.)

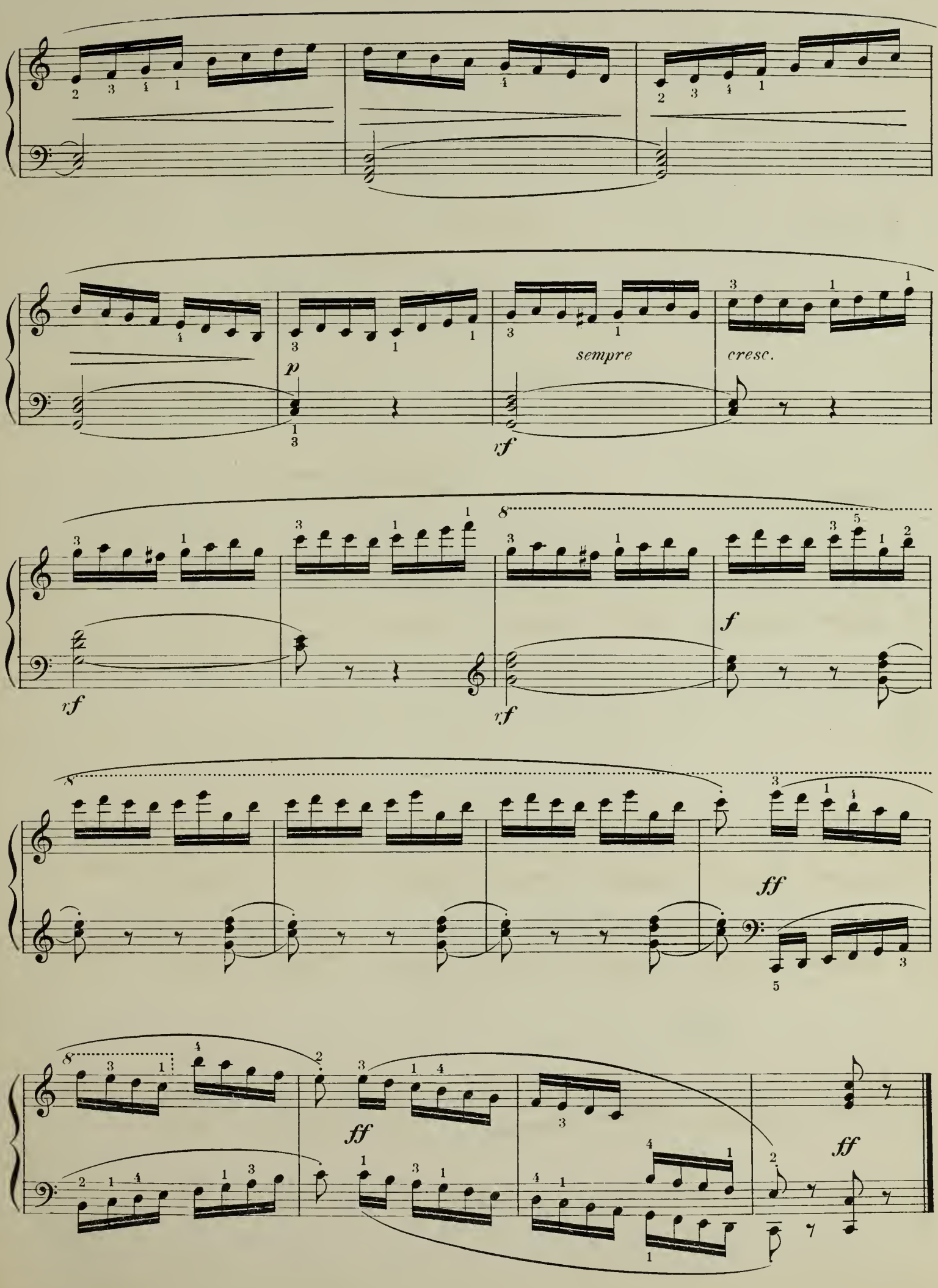


No. 3

J. B. Duvernoy.
(from Op. 120.)

Allegro vivace. ♩ = 144.




p
sempre
cresc.
rf
rf
rf
f
ff
ff
ff

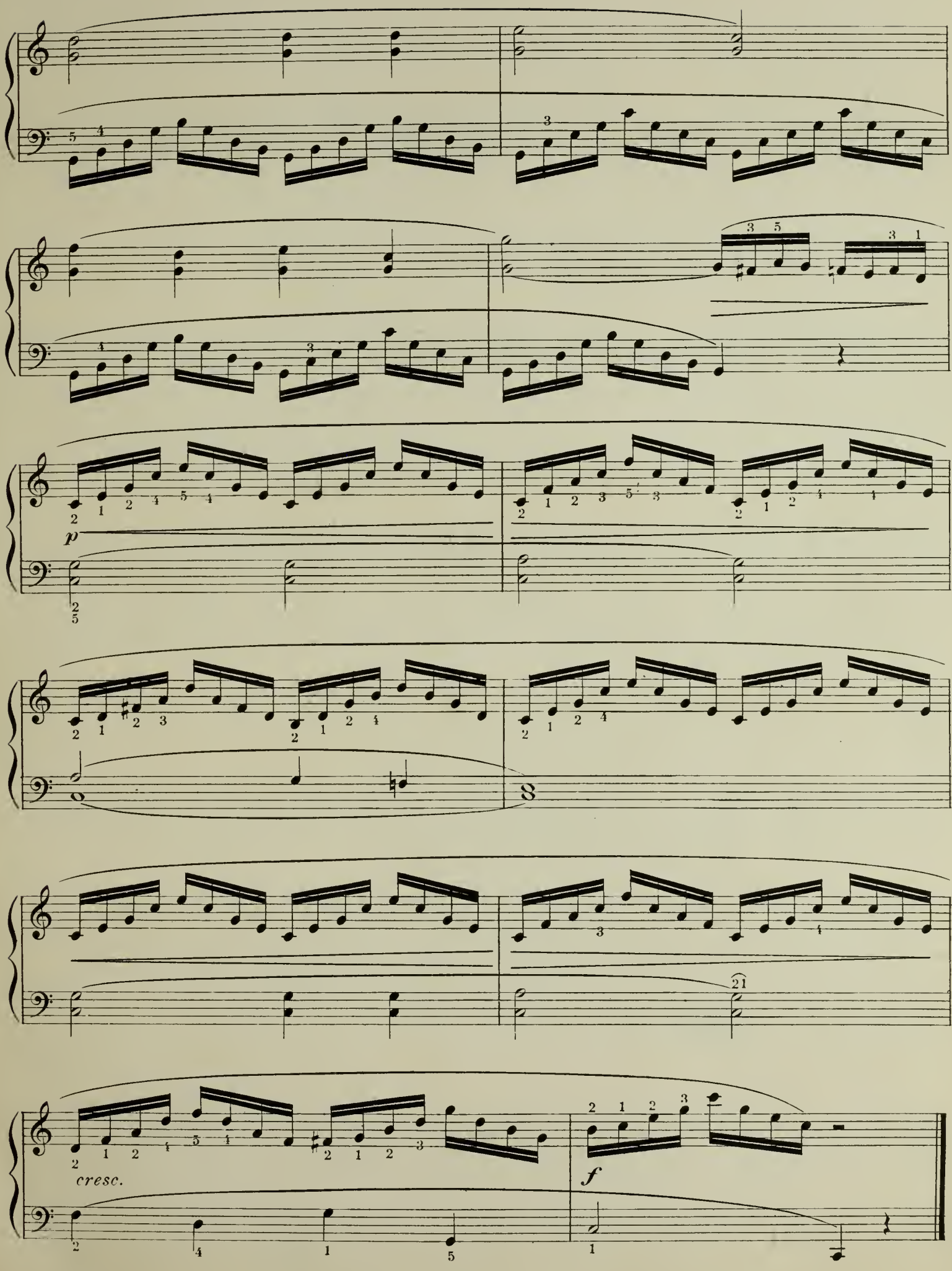
N.º 4

J. B. Duvernoy.
(from Op. 120.)

Moderato. ♩ = 120.

p

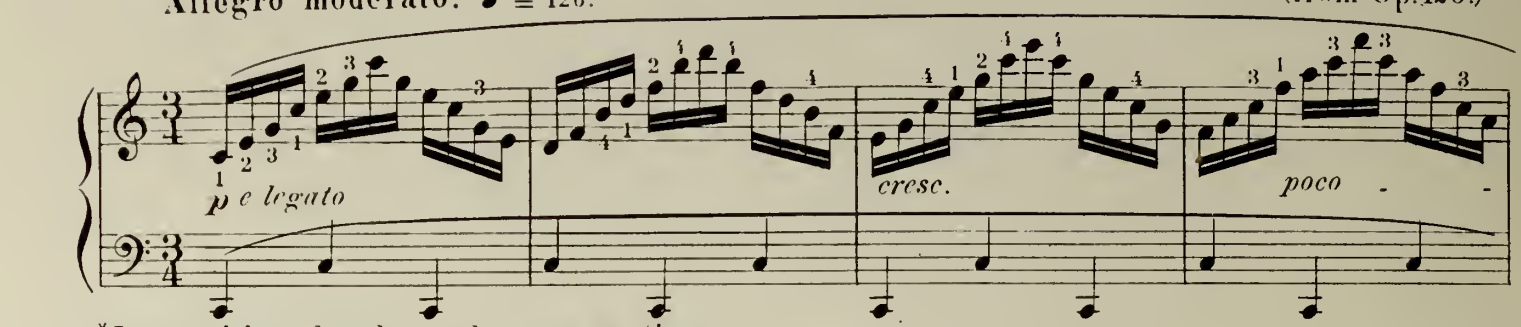
sempre e legato


p
cresc.
f

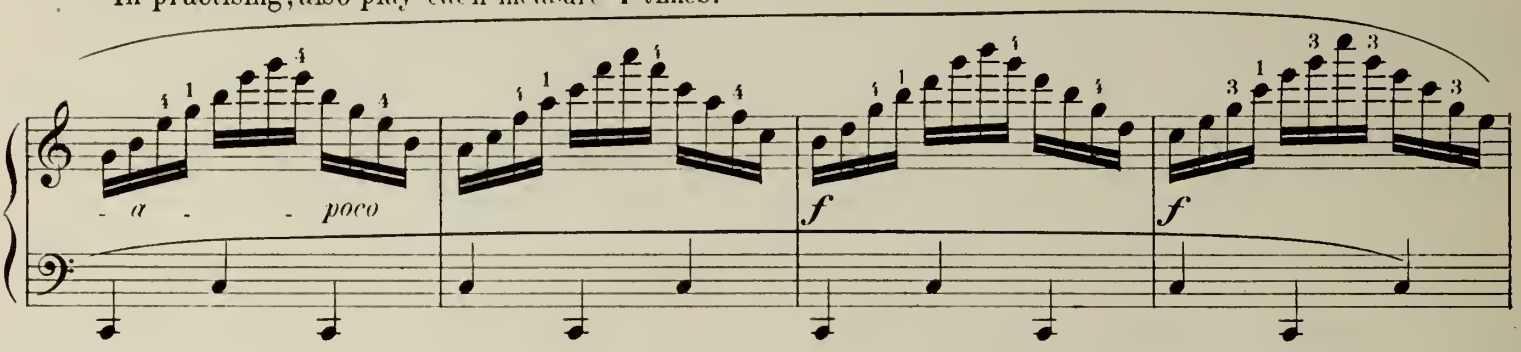
No 5

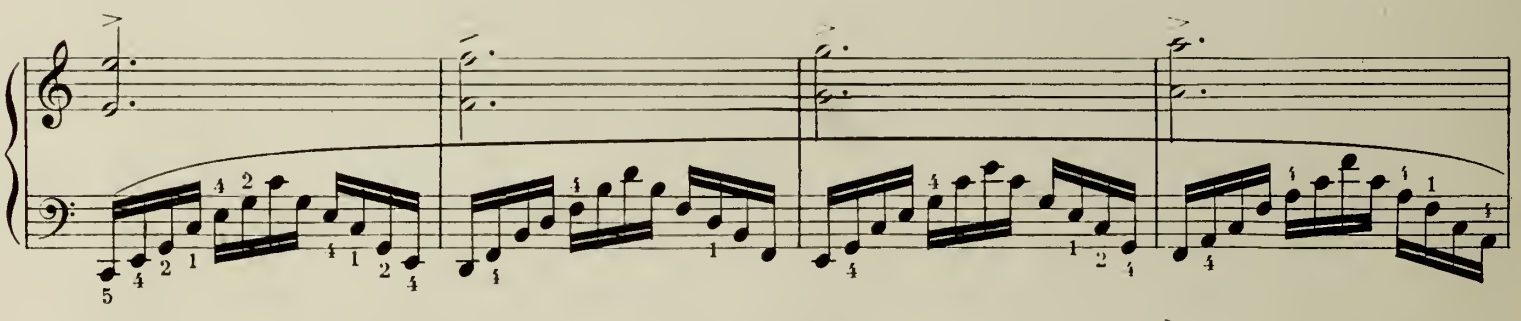
J. B. Duvernoy.
(from Op. 120.)

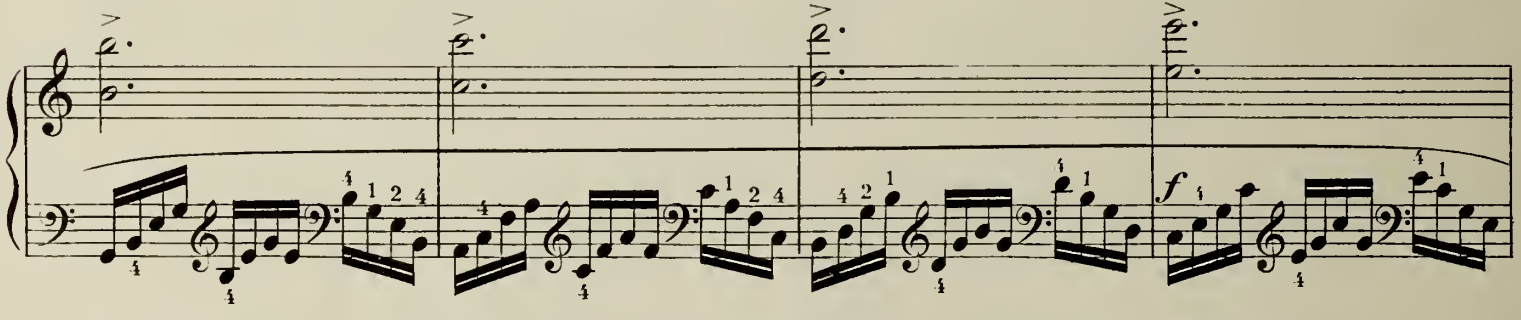
Allegro moderato. ♩ = 126.

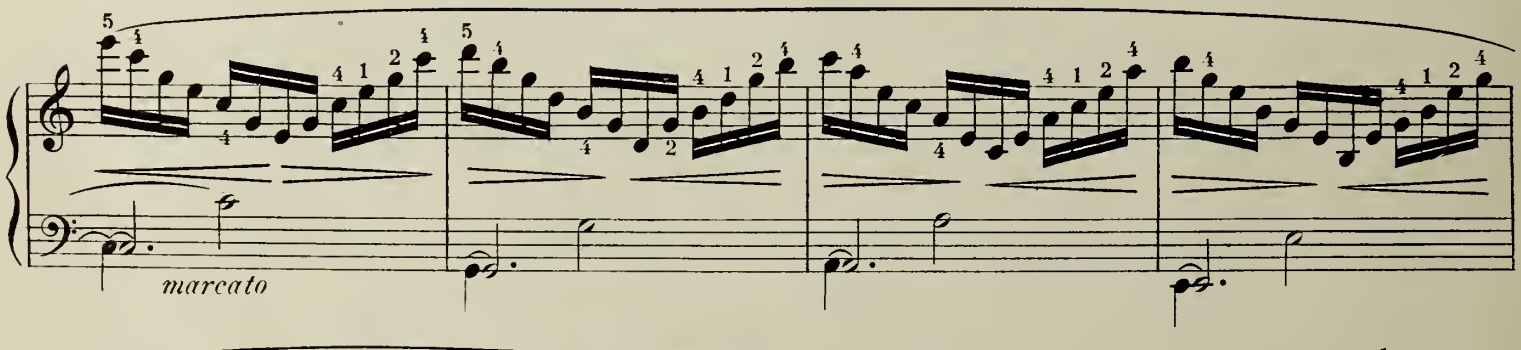


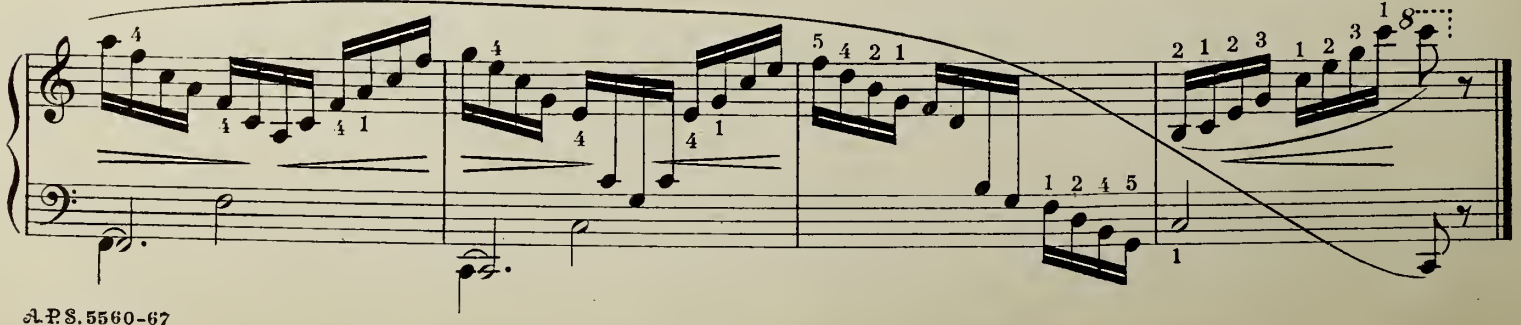
*In practising, also play each measure 4 times.









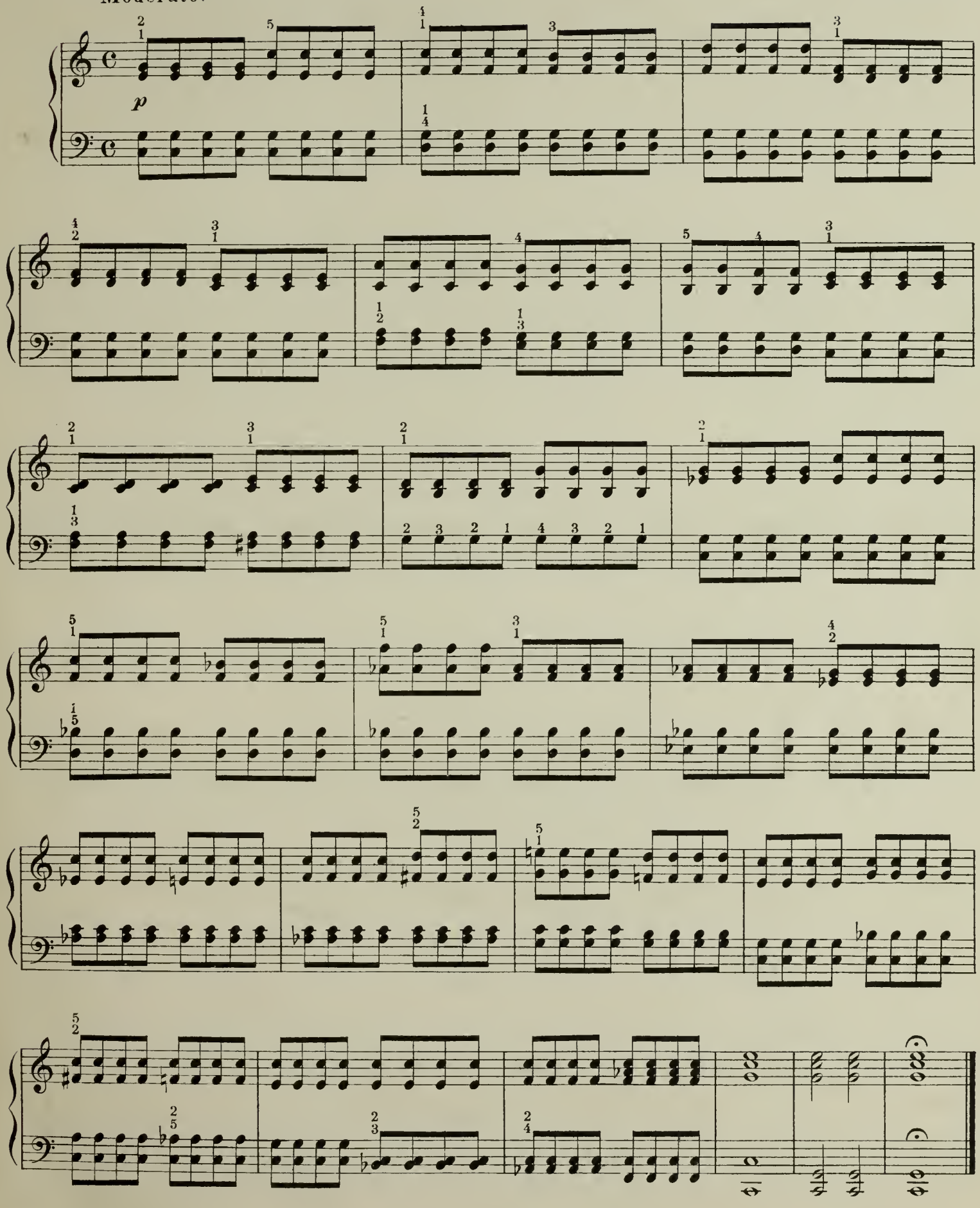


No. 6

A WRIST STUDY.*

H. Maylath.

Moderato.



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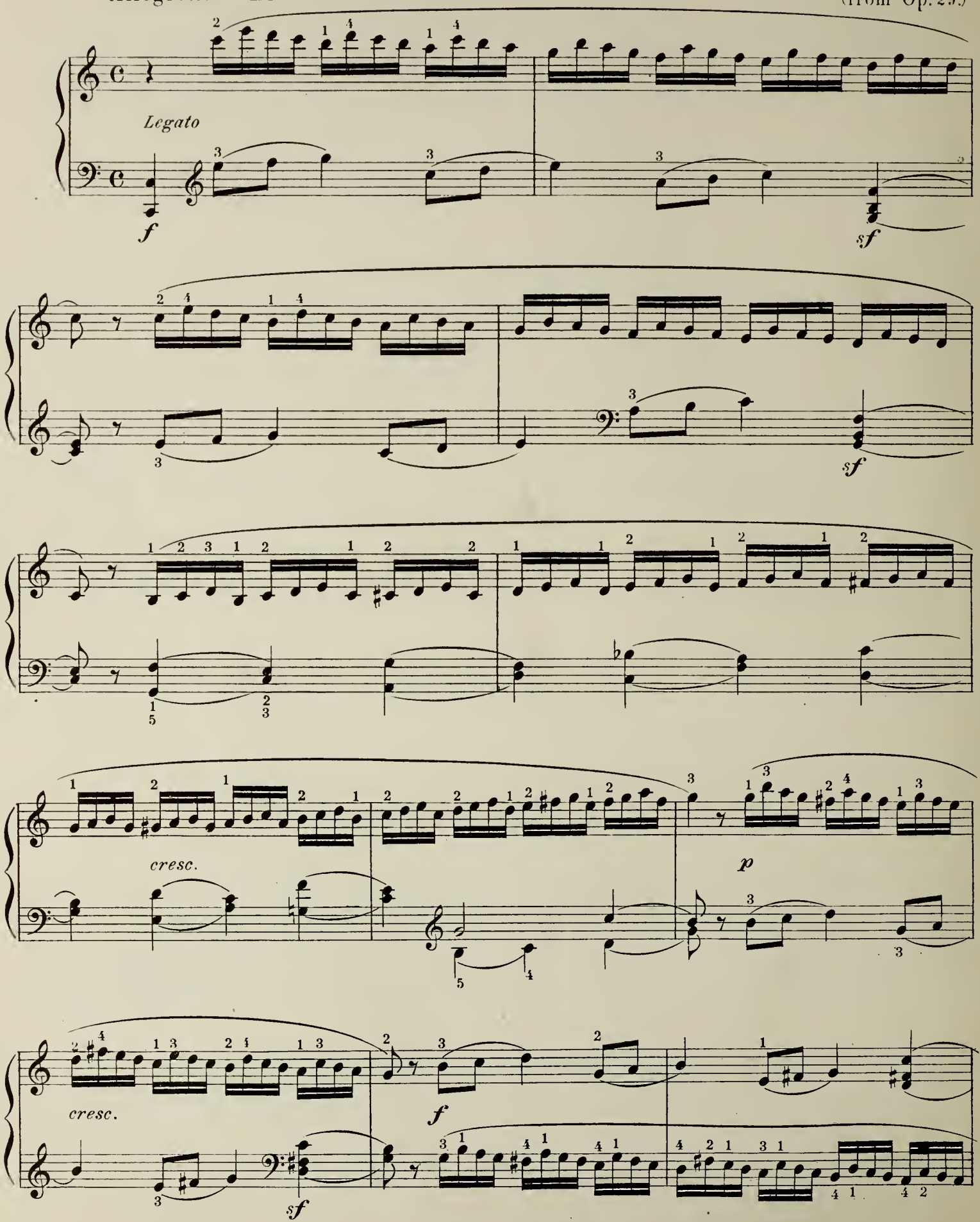
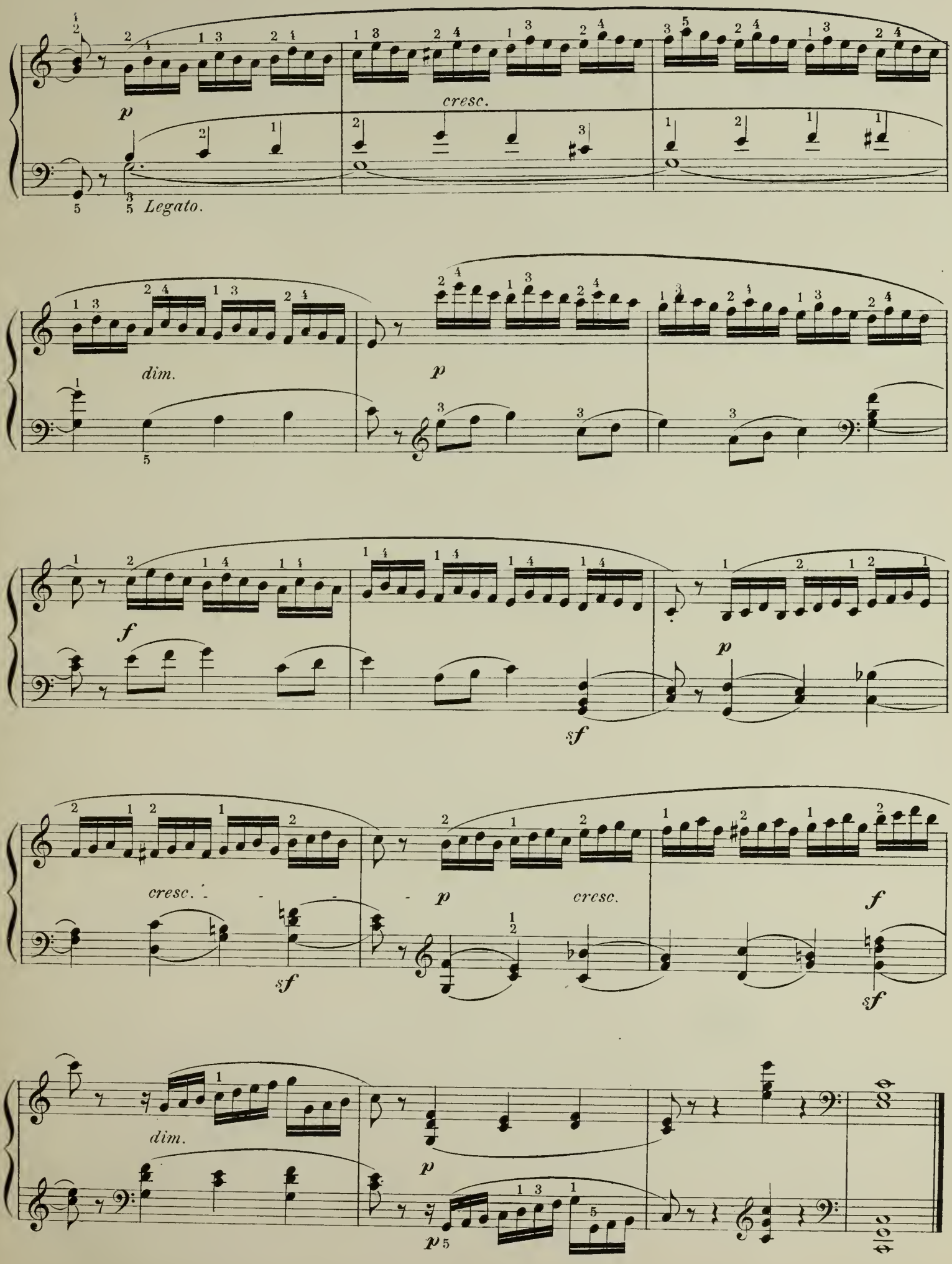
N° 7

H. Bertini.*
(from Op. 29.)

Allegretto. ♩ = 132.




p
cresc.
Legato.
dim.
p
f
sf
p
cresc.
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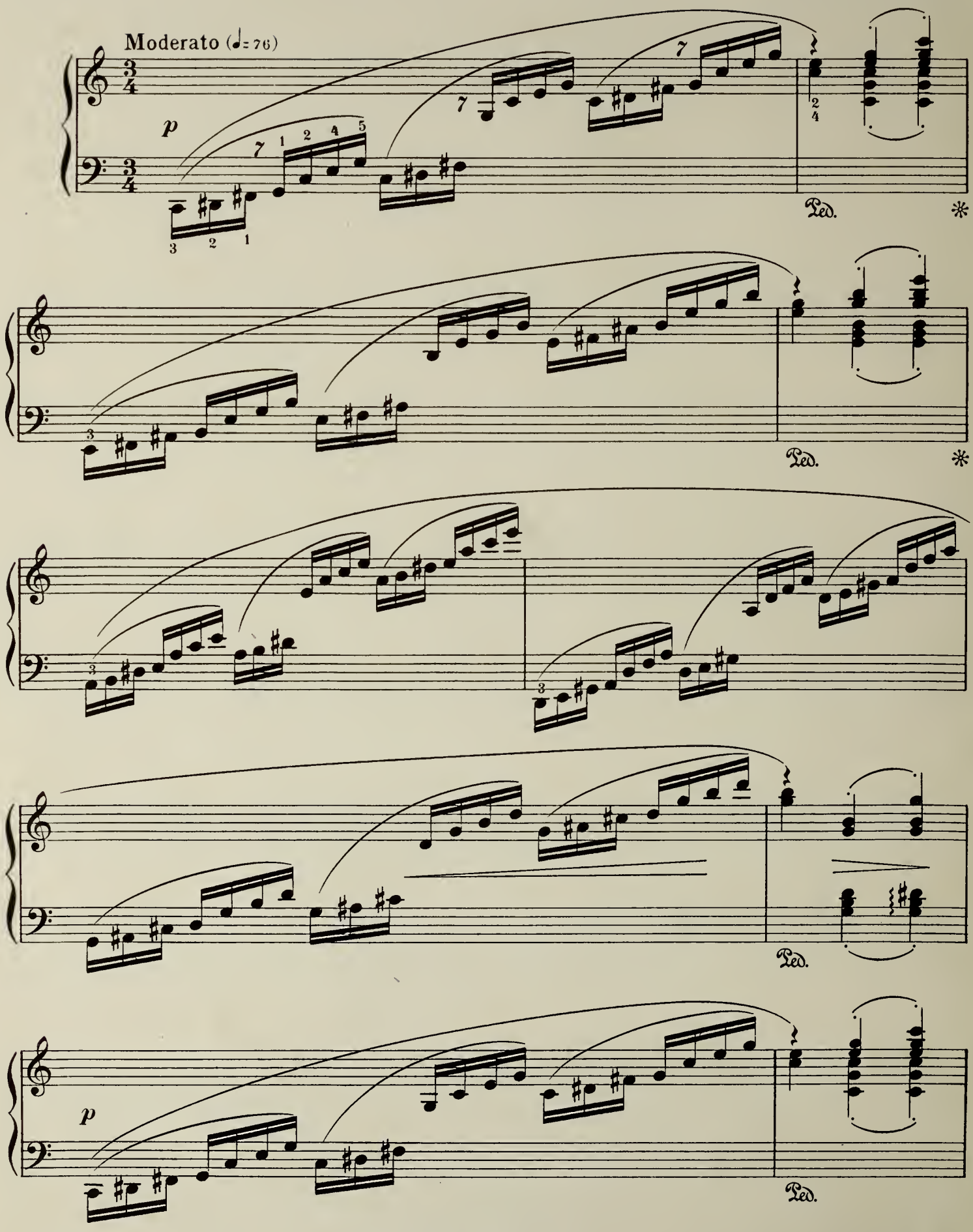
sf
dim.
p
p

№ 8

Arthur Foote
(from 20 Preludes, Op. 52)



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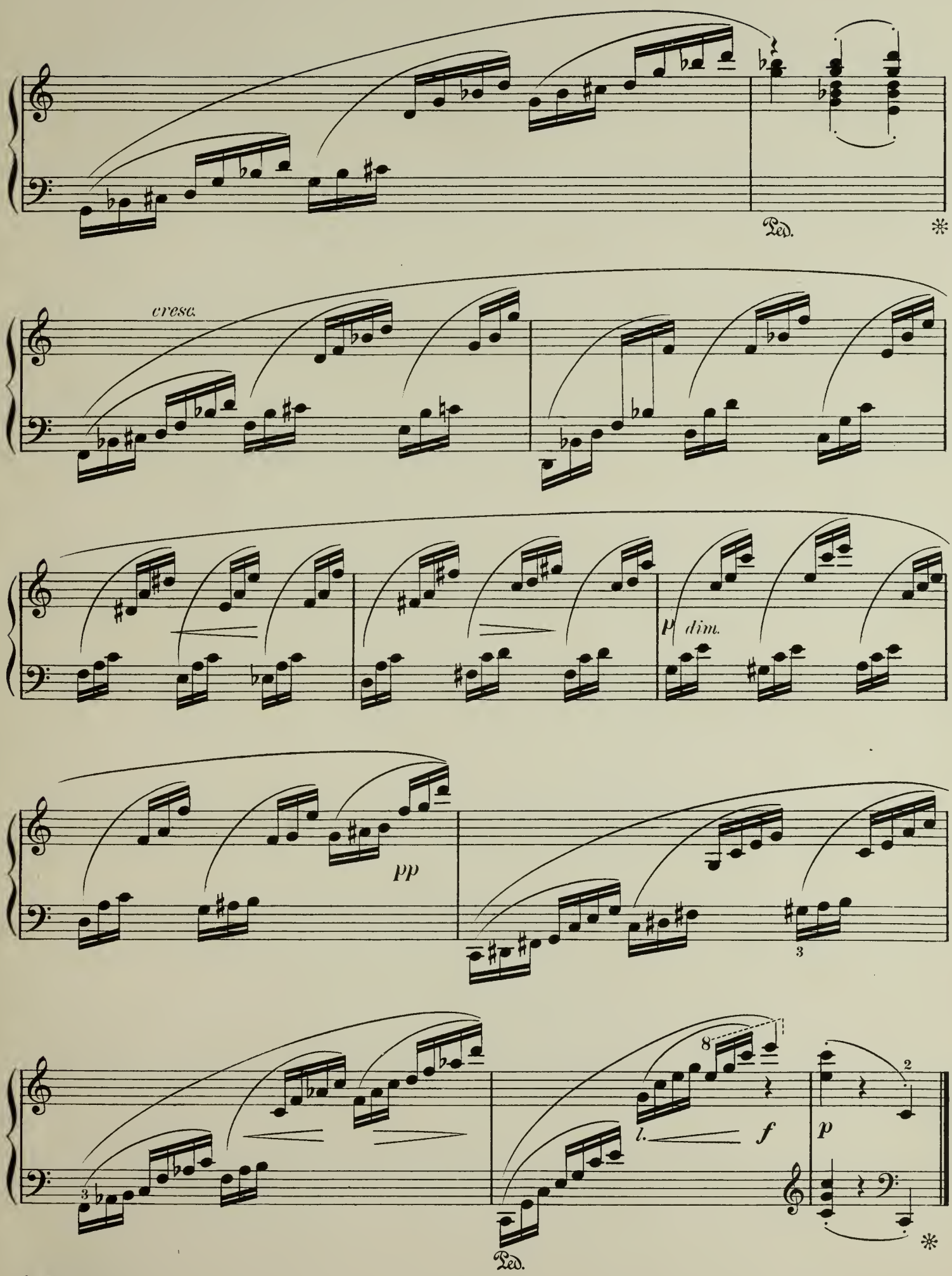
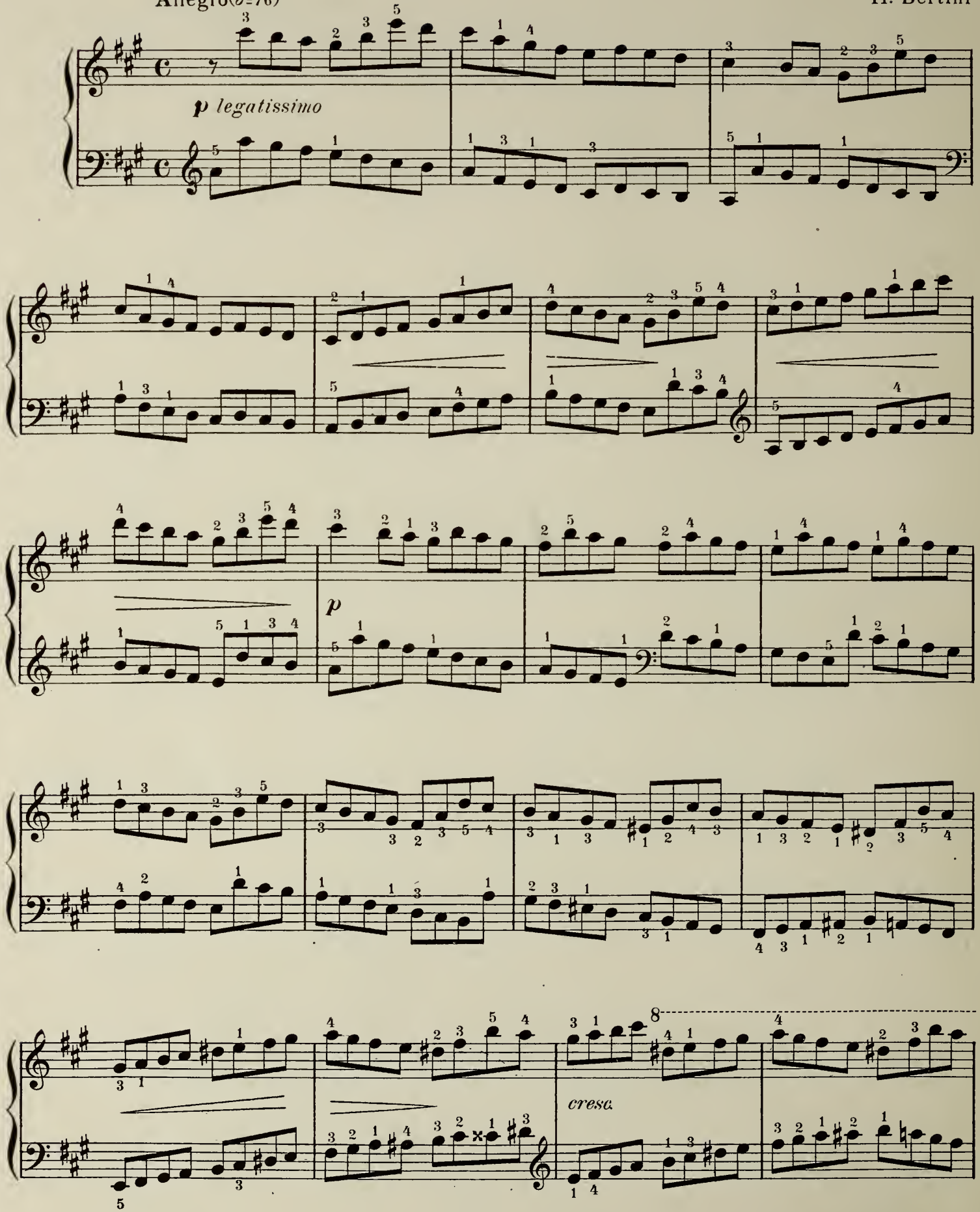
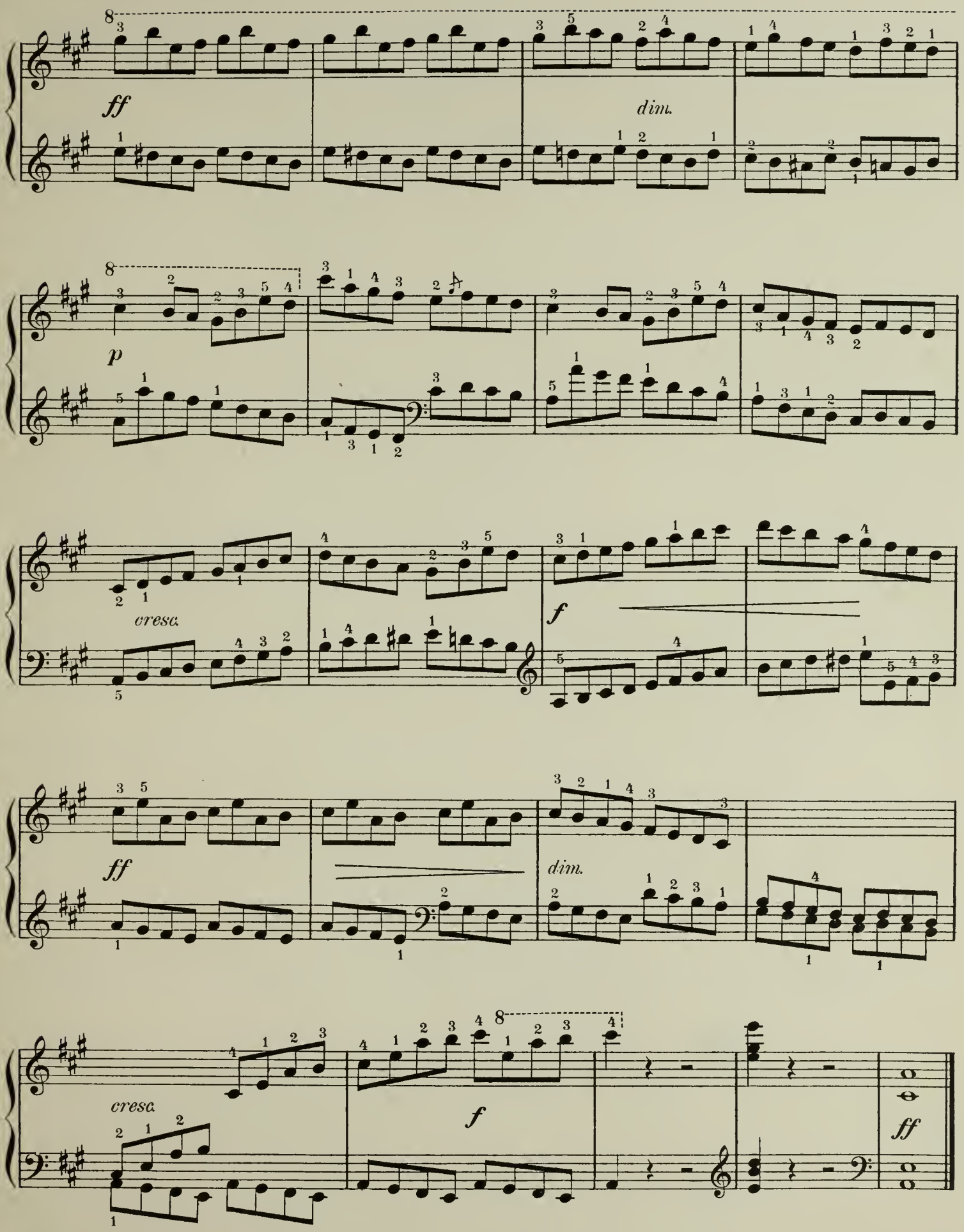

Ped.
cresc.
p dim.
pp
3
8
l.
f
p
2
3
Ped.

Nº 9

Allegro(♩=76) H. Bertini

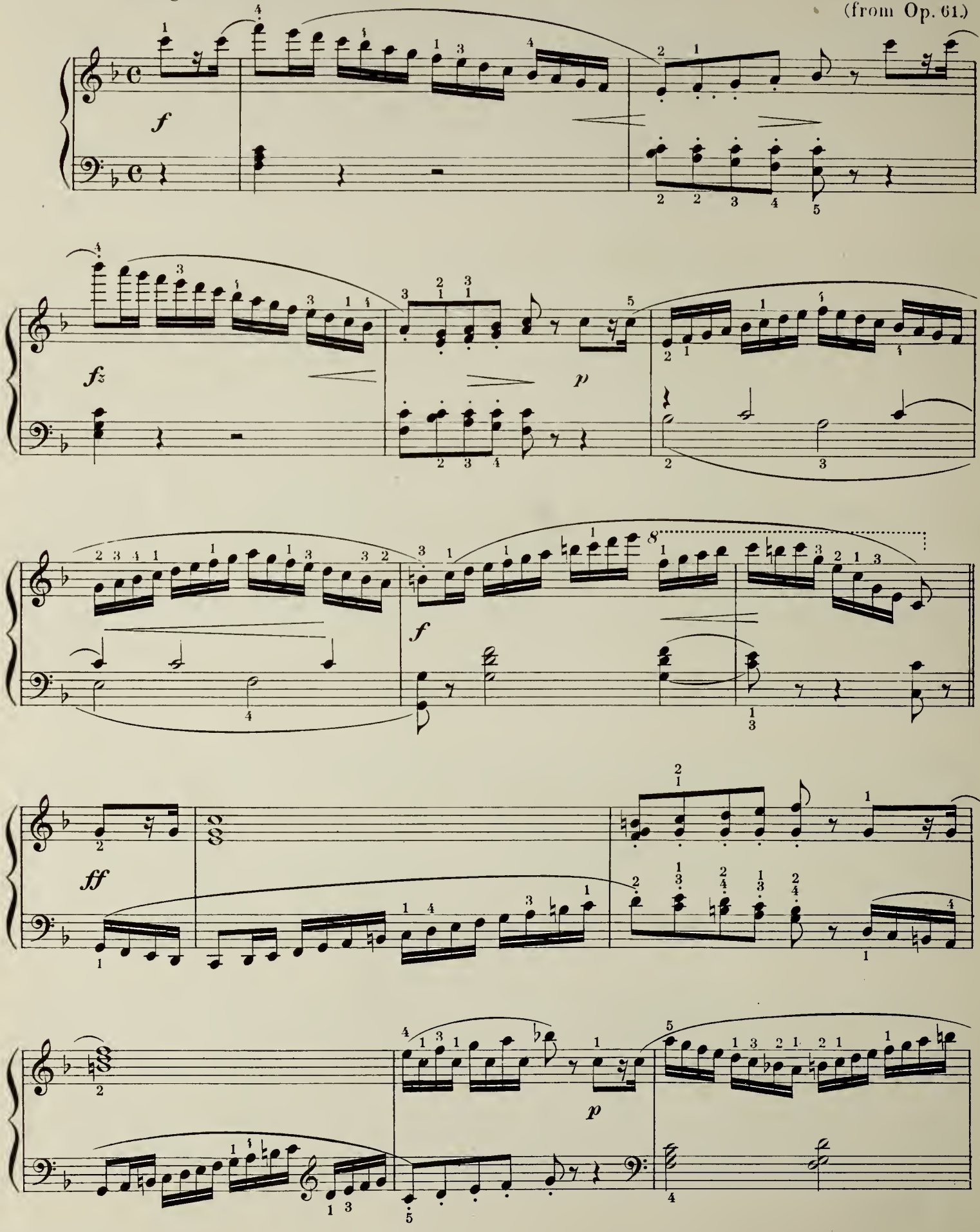


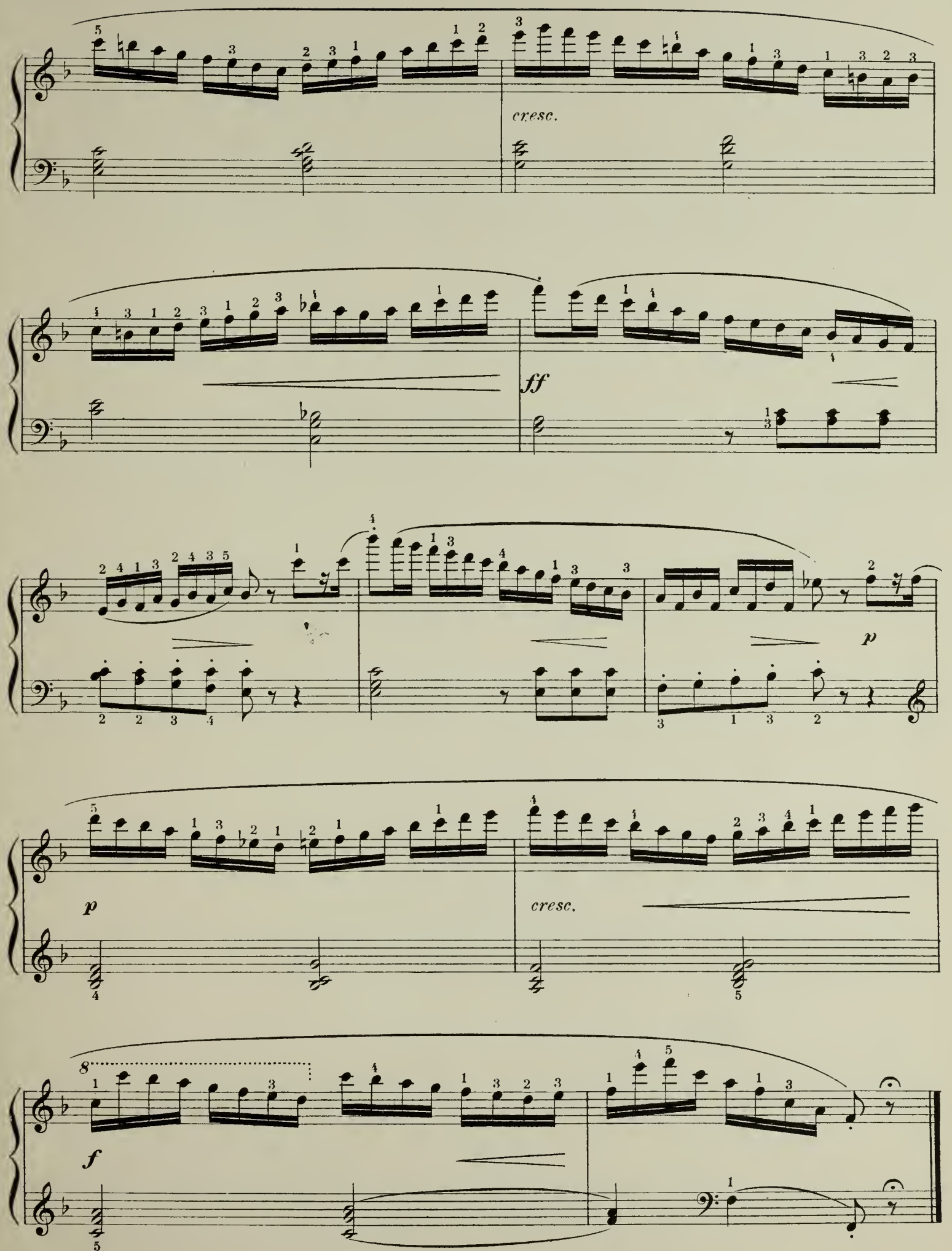

ff
dim.
p
cresc.
f
ff
dim.
cresc.
f
ff

№ 10

Allegro risoluto. ♩ = 138.

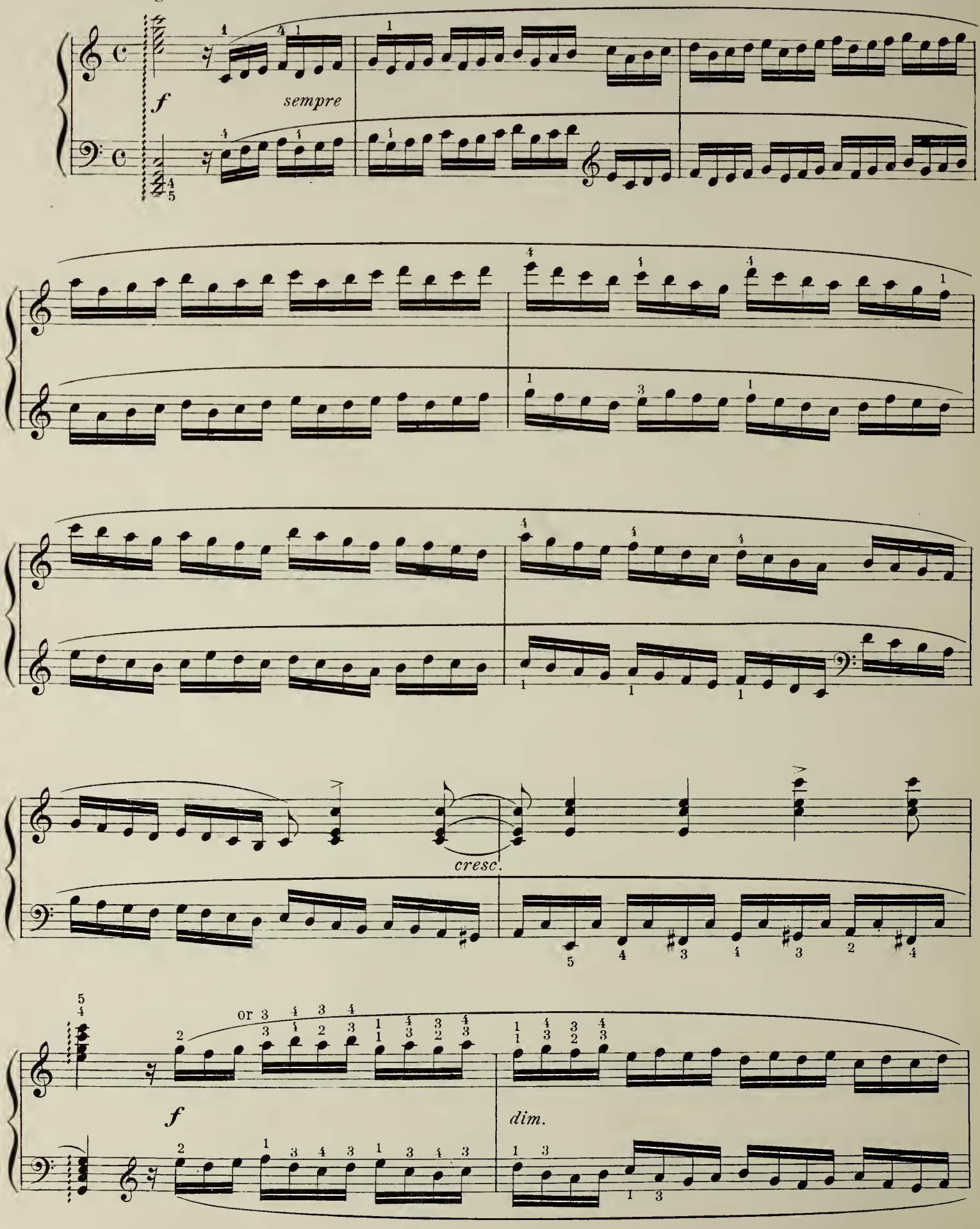
H. Berens.
(from Op. 61.)

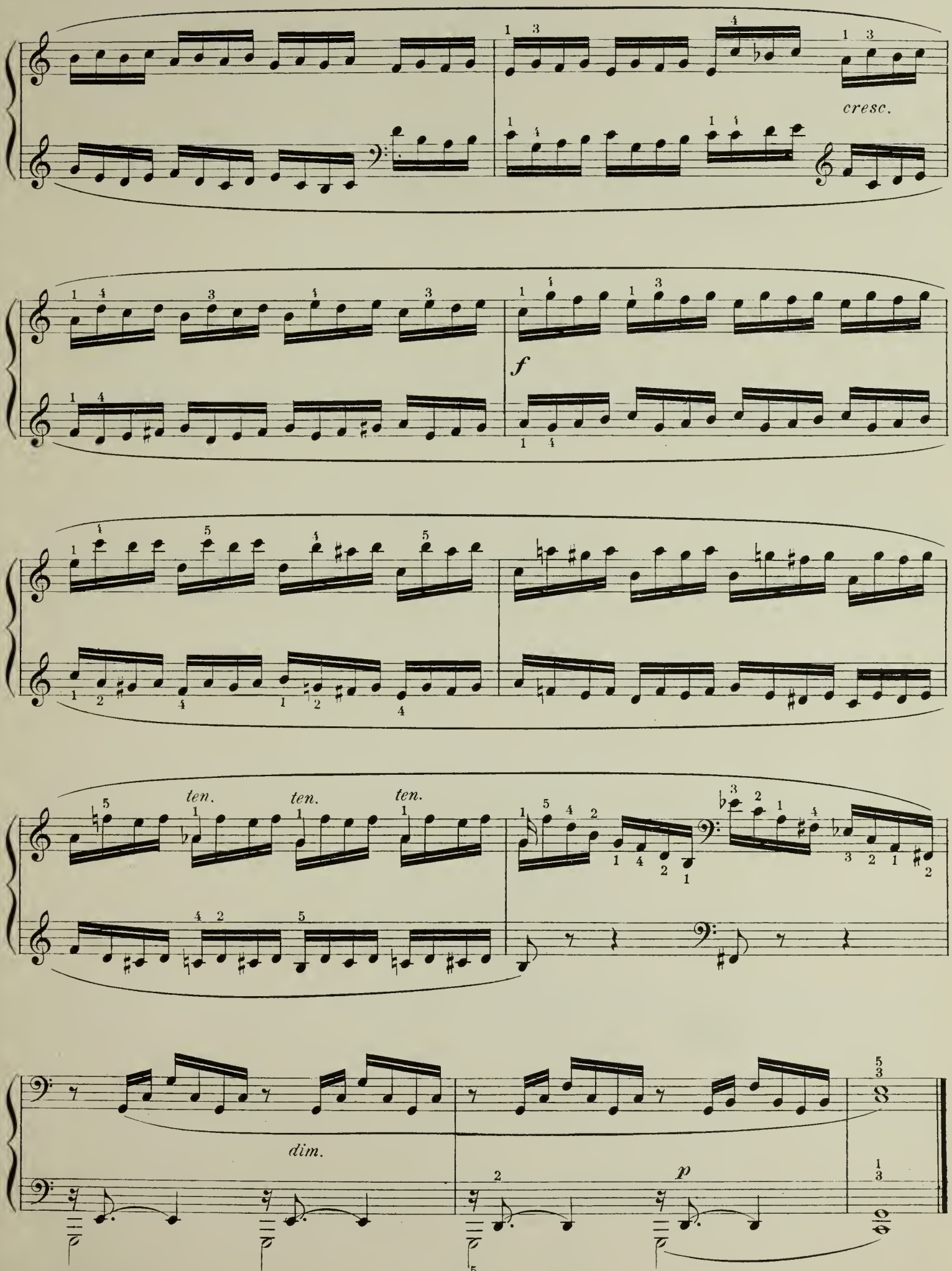



cresc.
ff
p
p
cresc.
f

Nº 11

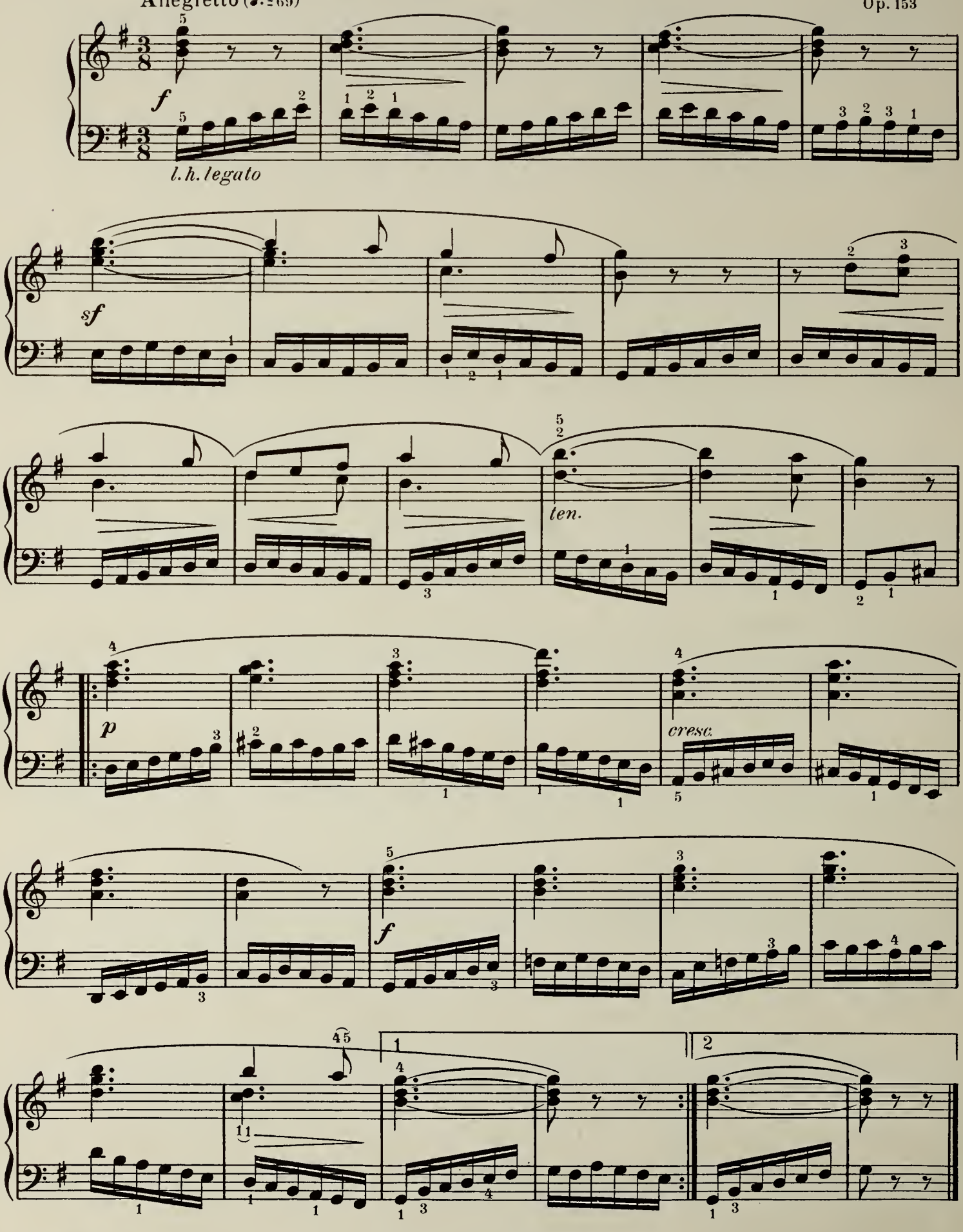
Allegro. ♩ = 132. J. B. Cramer.




cresc.
f
ten.
ten.
ten.
dim.
p

No. 12

Albert Biehl
Op. 153



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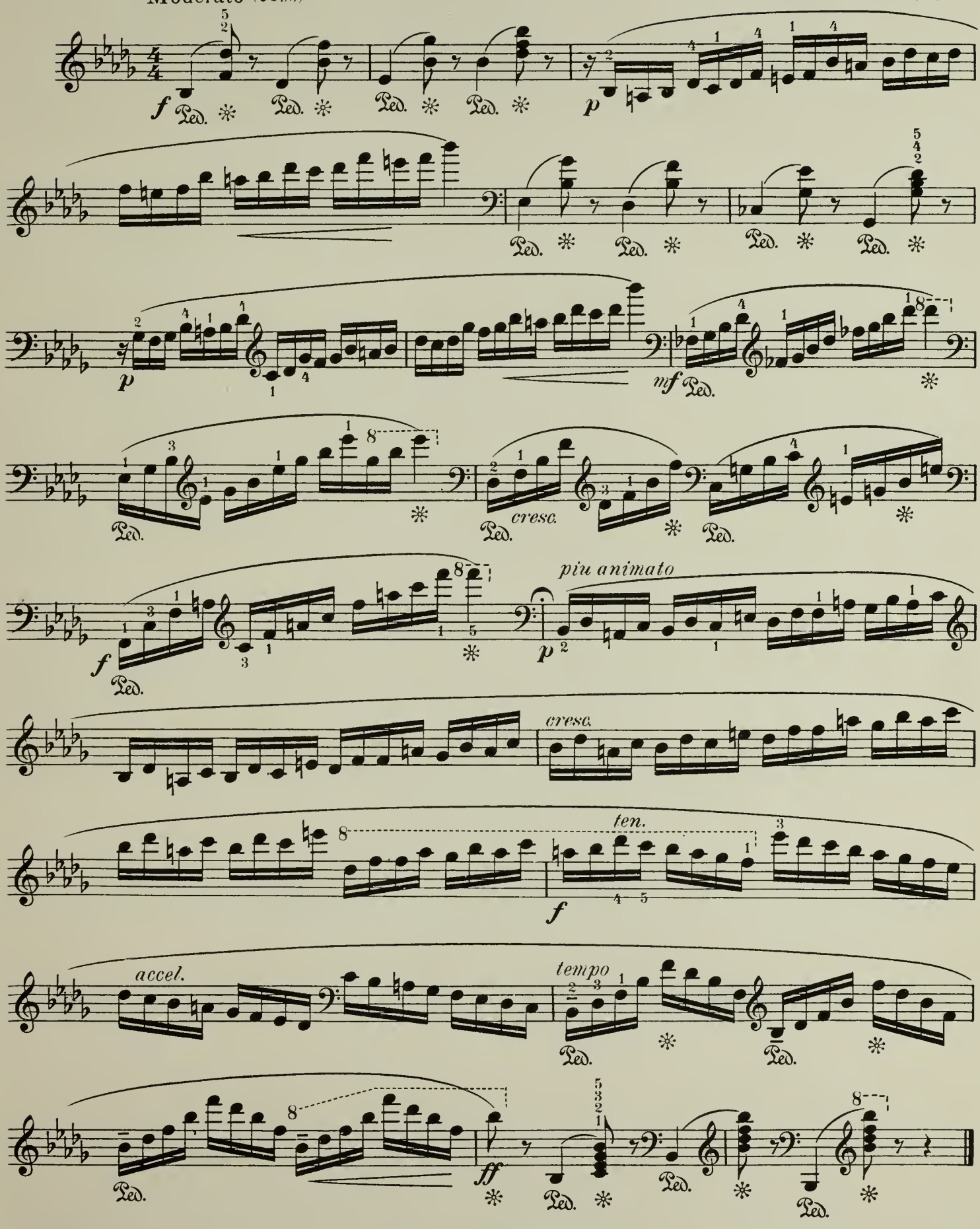
No. 13

RIGHT HAND ALONE

Moderato (♩=96)

Arthur Foote
(from 20 Preludes, Op 52)



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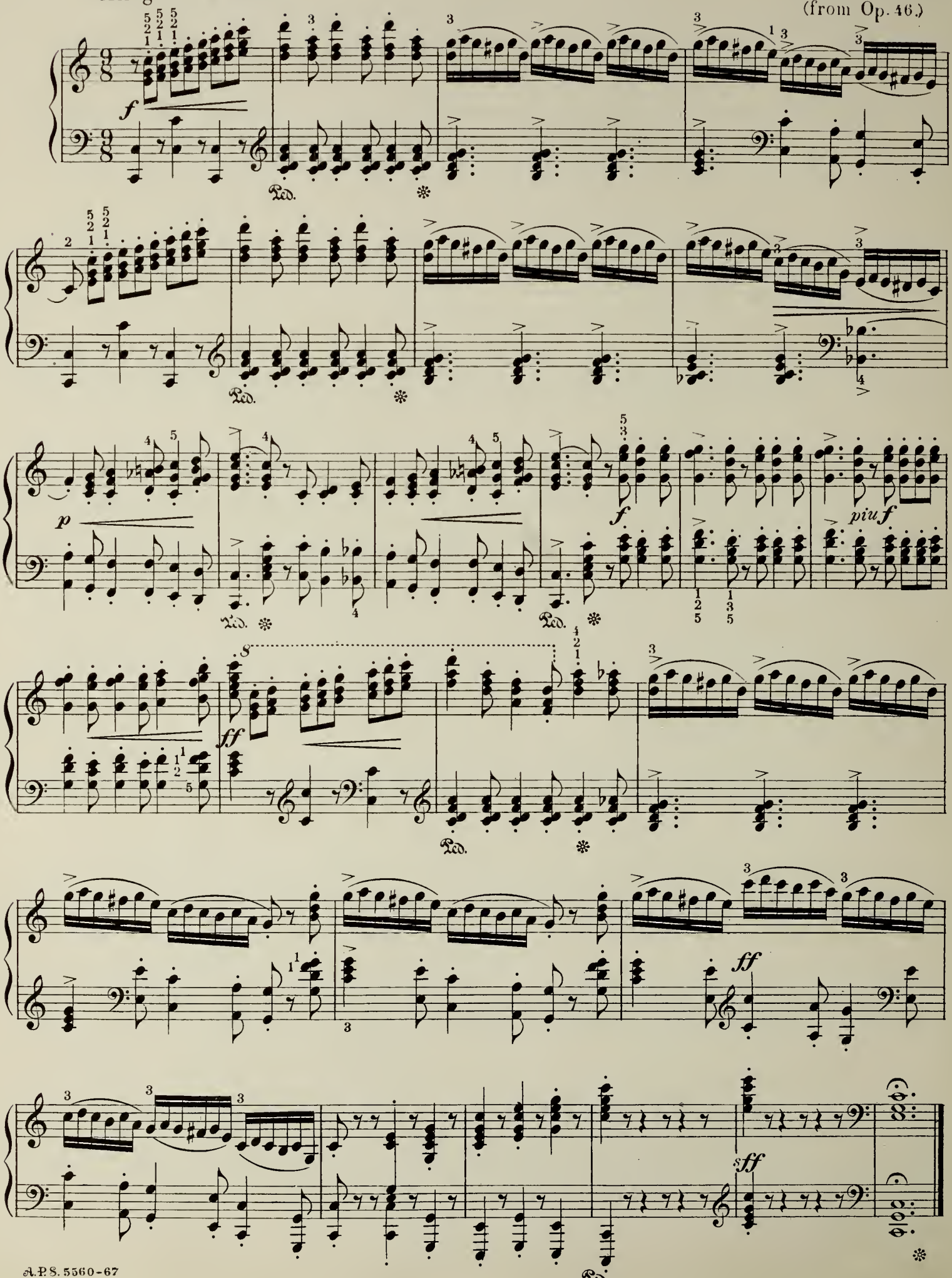
No. 14

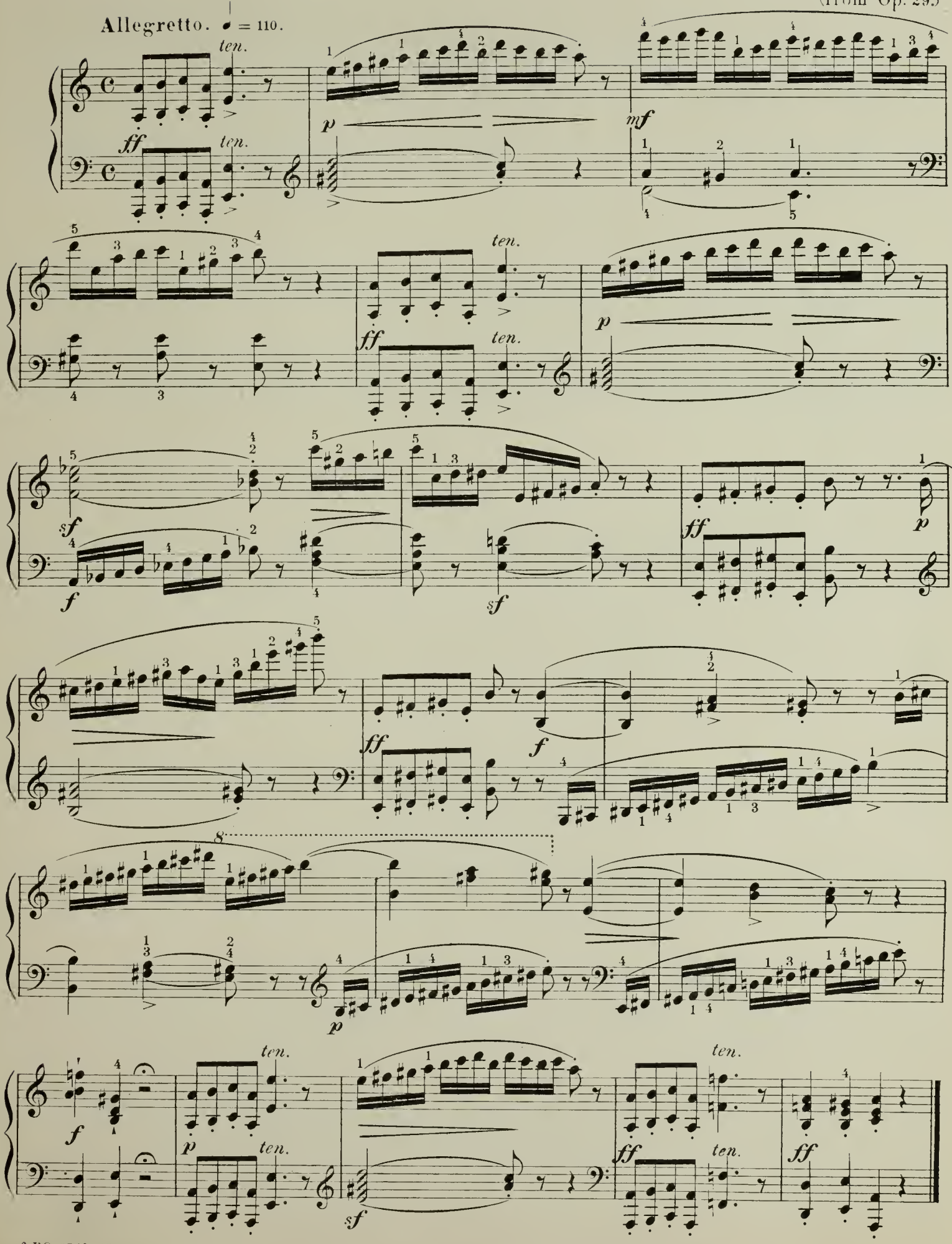
Allegro con brio.

Stephen Heller.
(from Op. 46.)



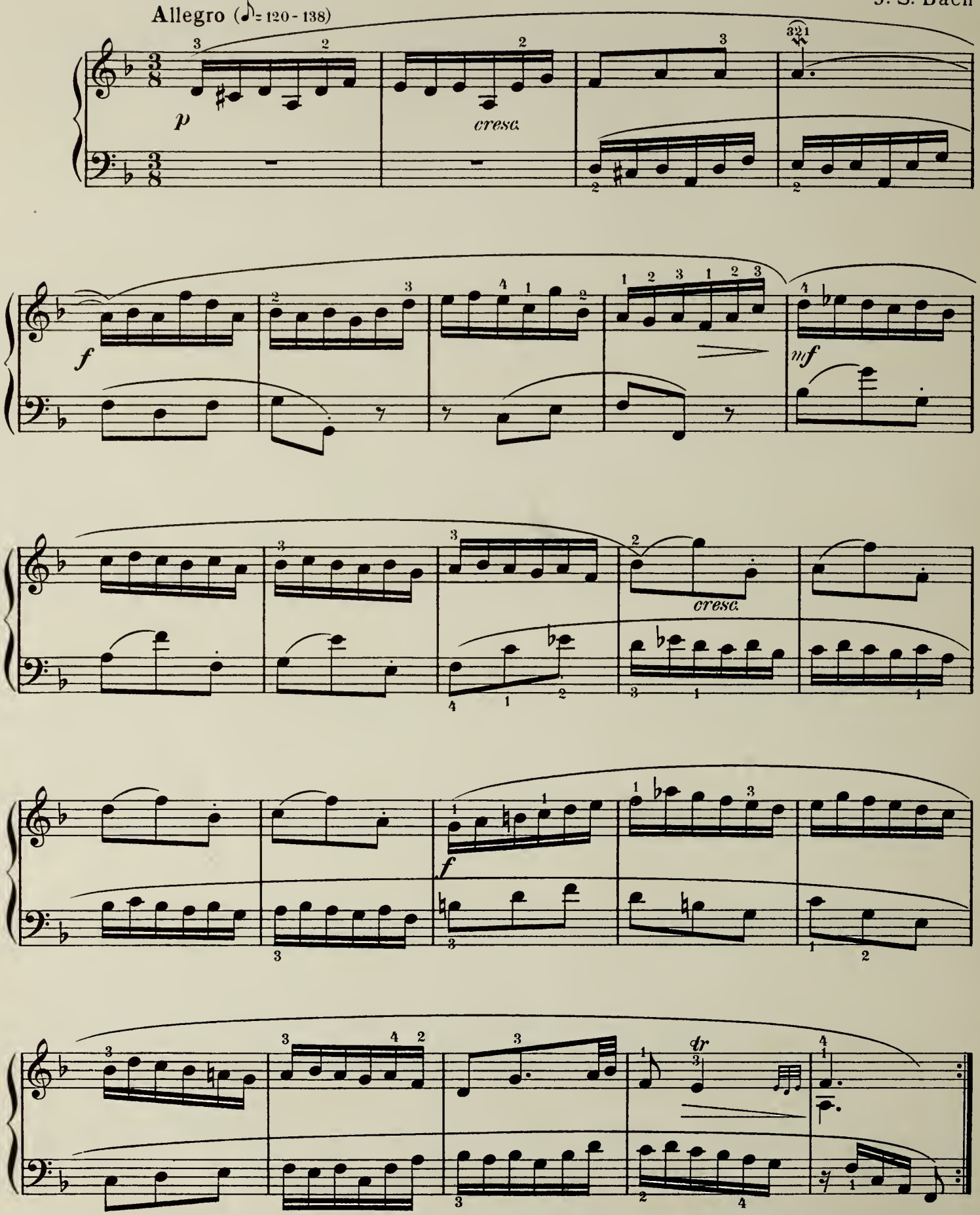
No. 15

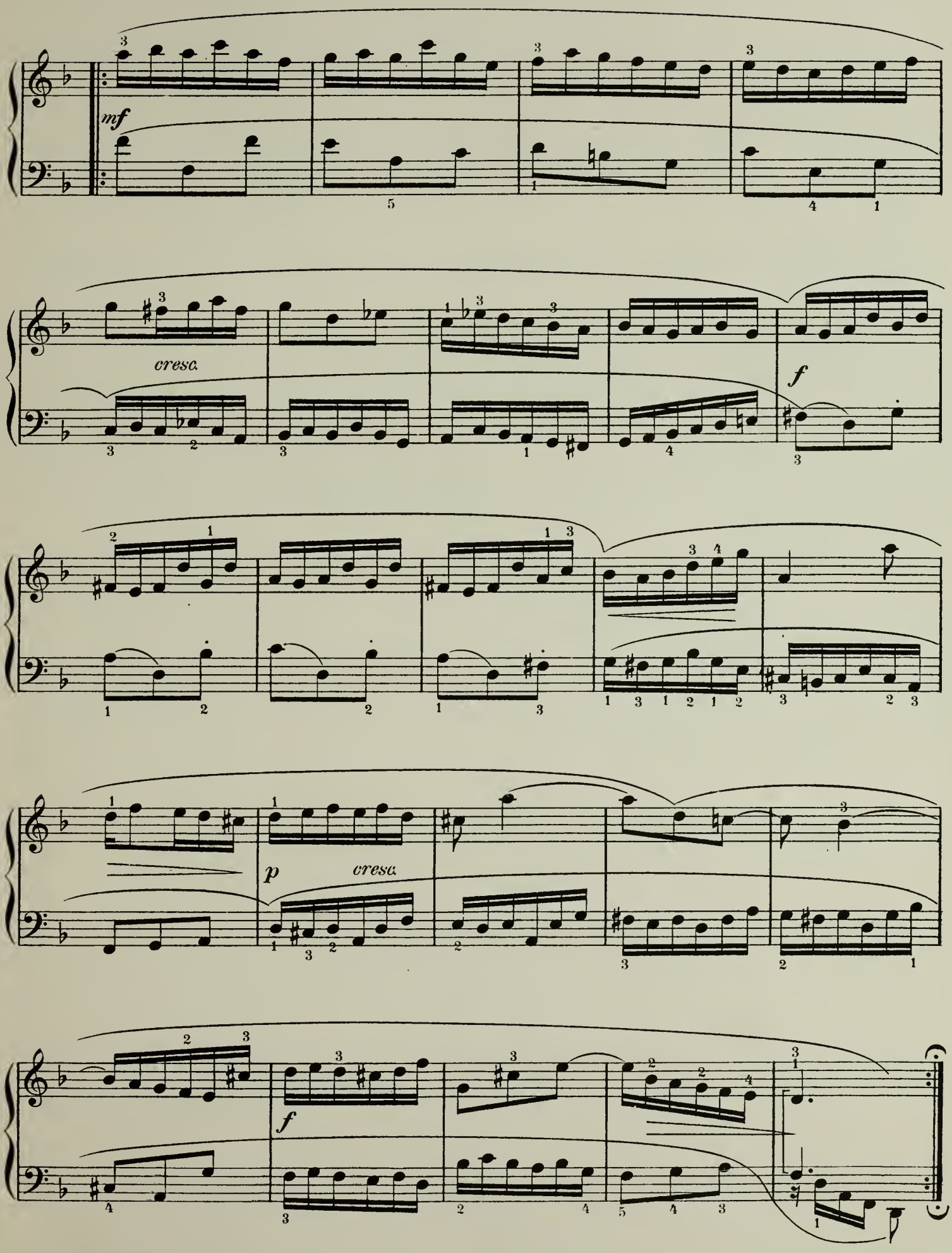
H. Bertini.
(from Op. 29.)



Nº 16

J. S. Bach

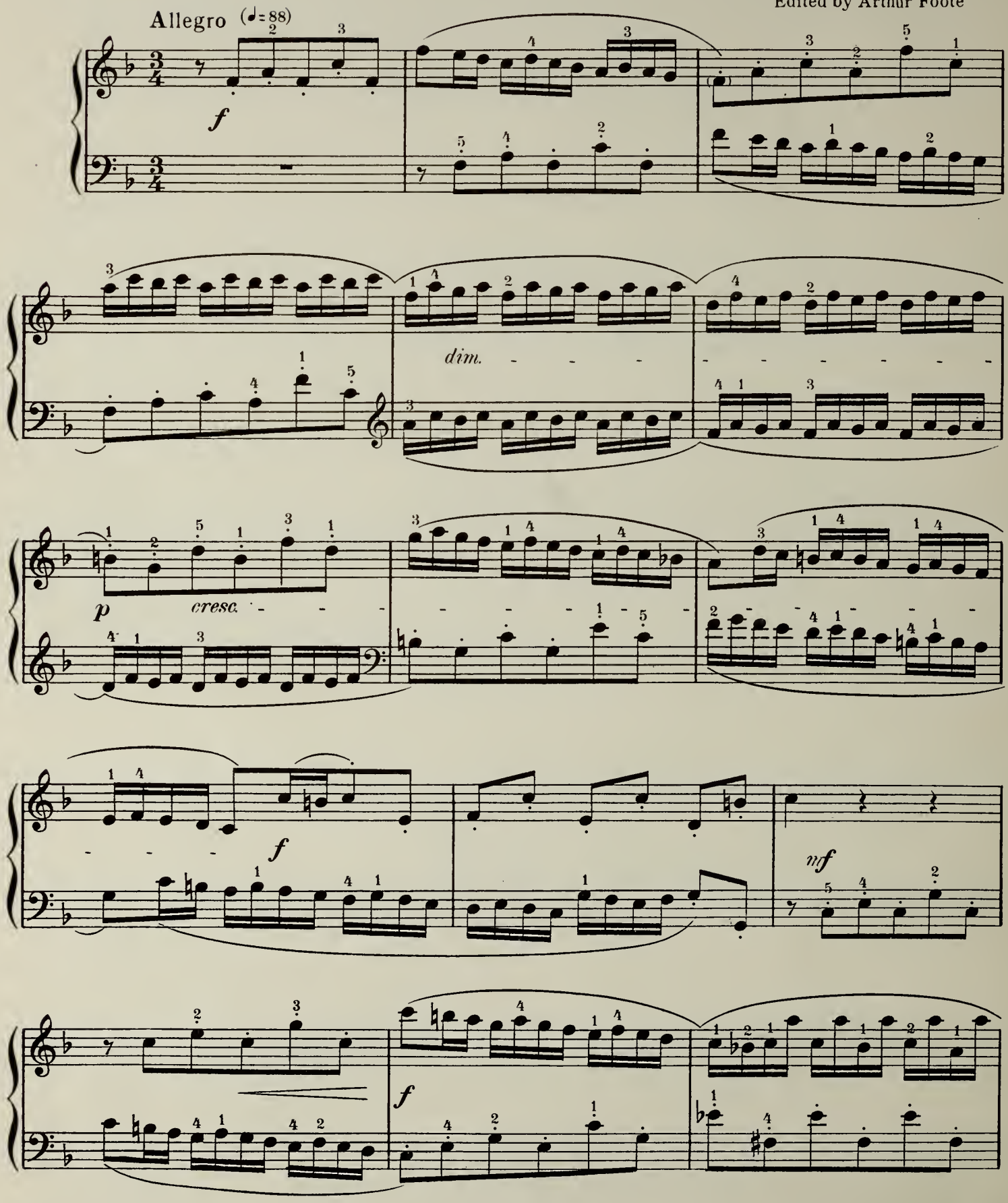



mf
cresc.
f
p
cresc.
f

No. 17

INVENTION

J. S. Bach
From 15 Two-voice Inventions:
Edited by Arthur Foote



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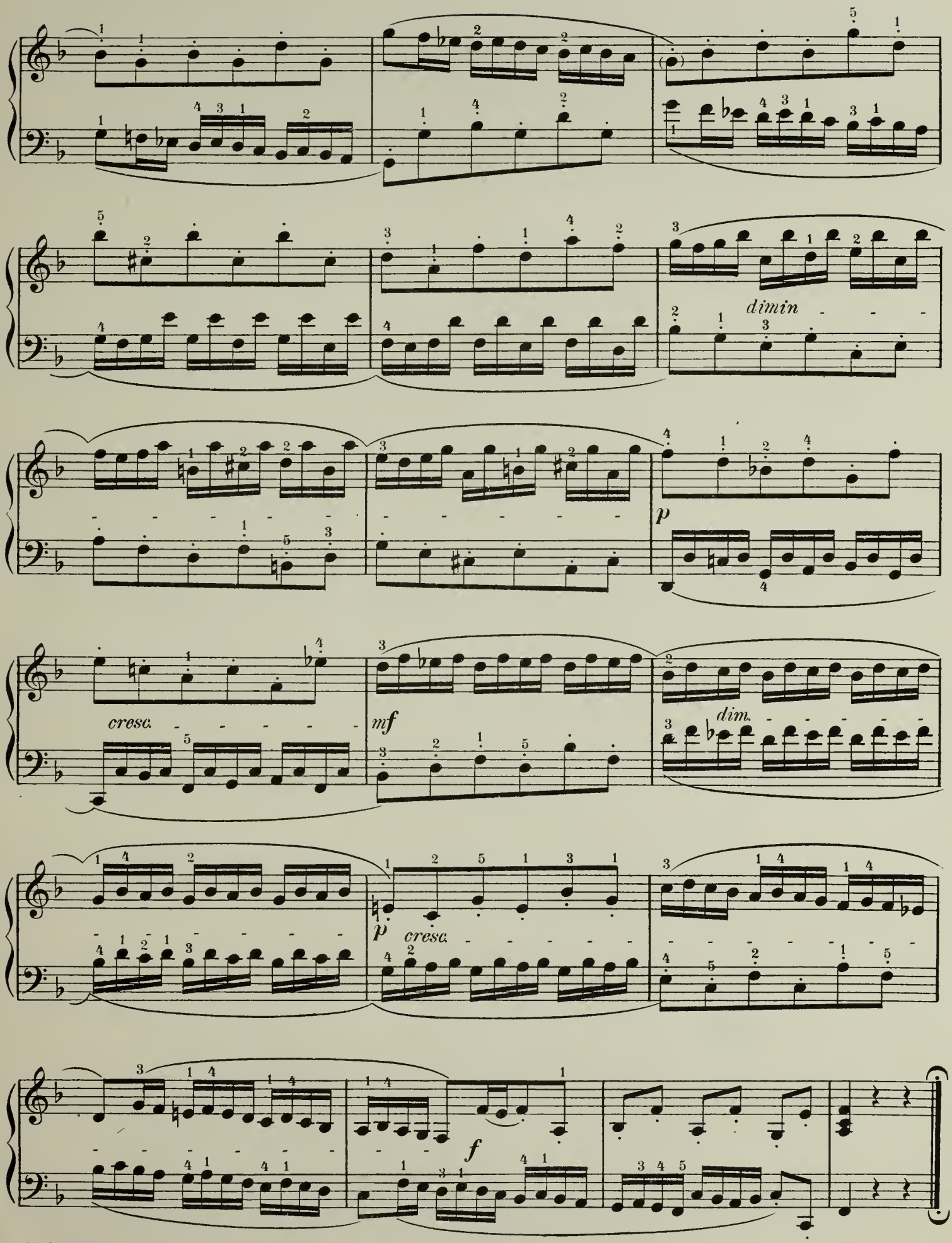
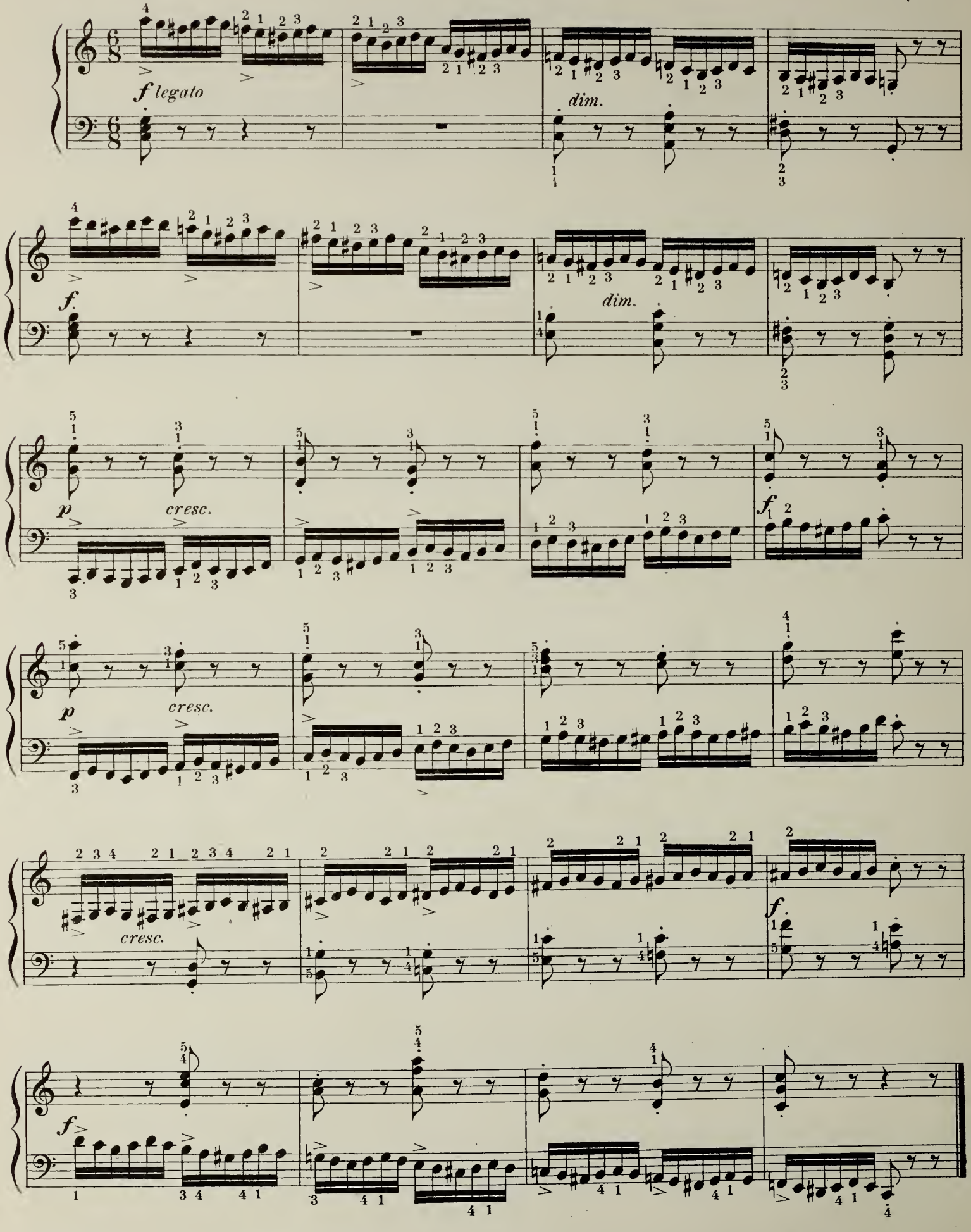

dimin
p
cresc.
mf
dim.
p
cresc.
f

№ 18

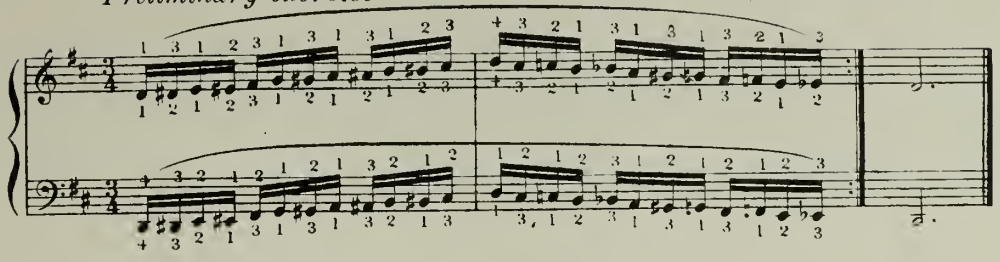
L. Köhler.
(from Op. 173)

Vivace.



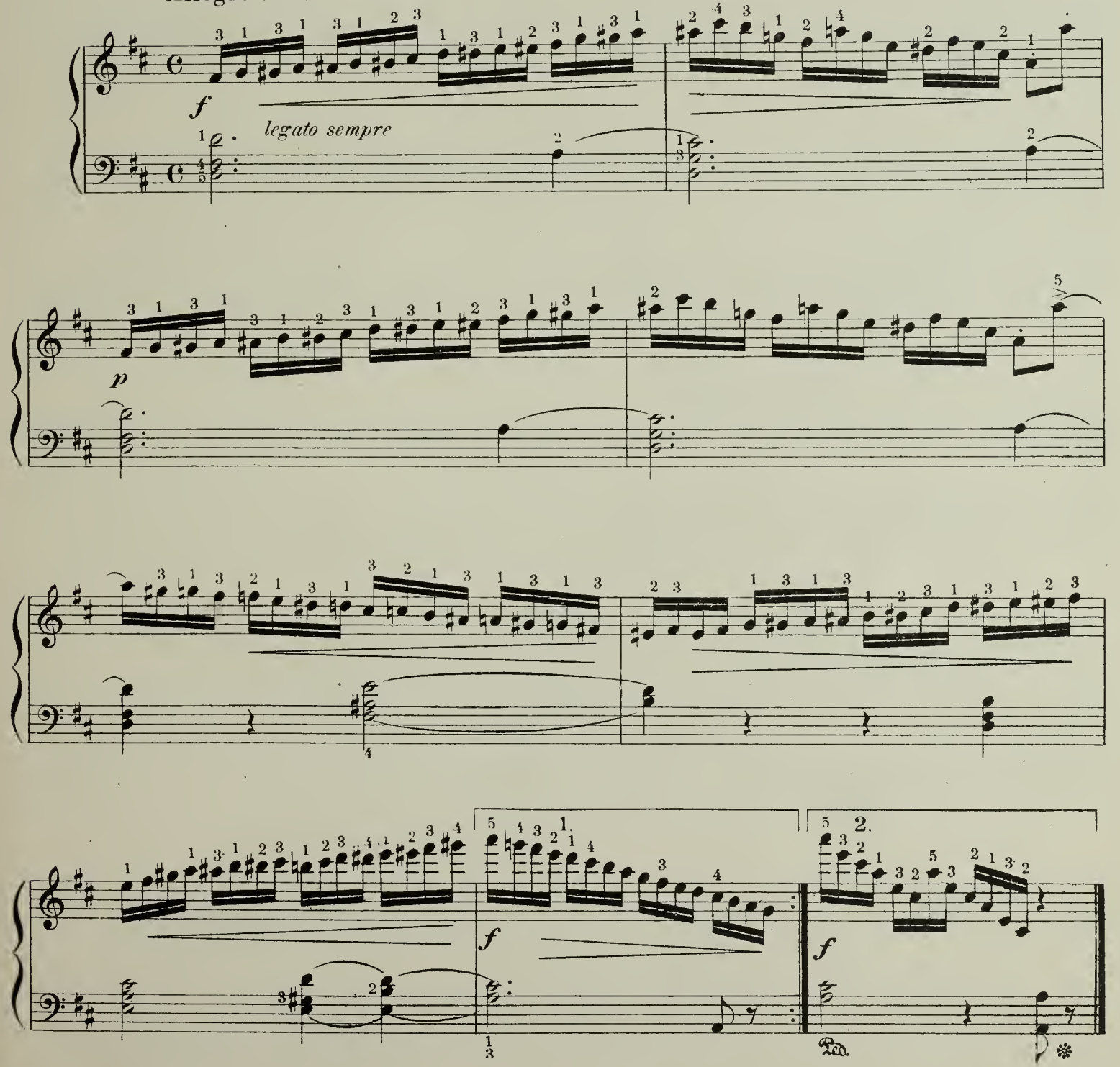
No. 19

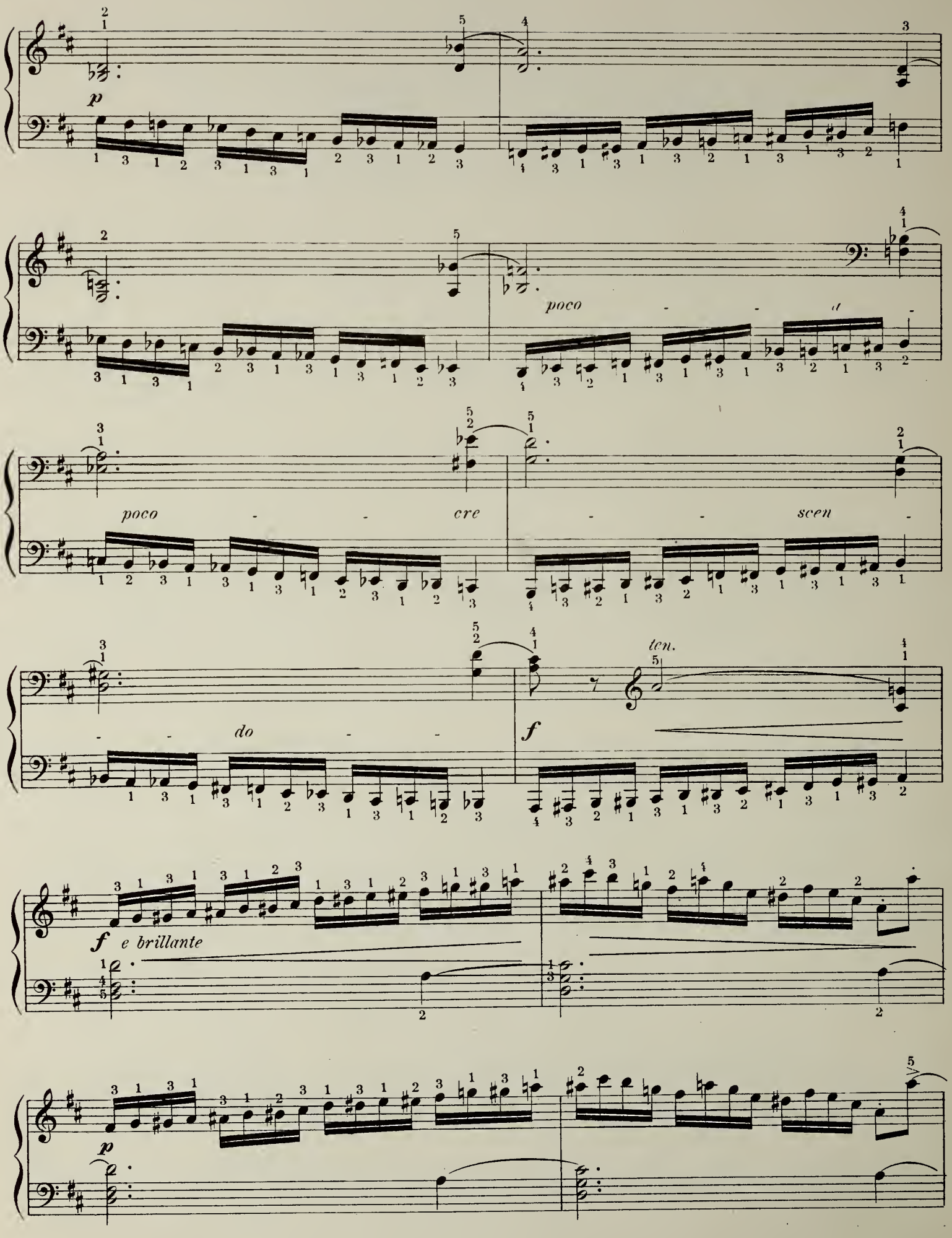
Preliminary exercise.

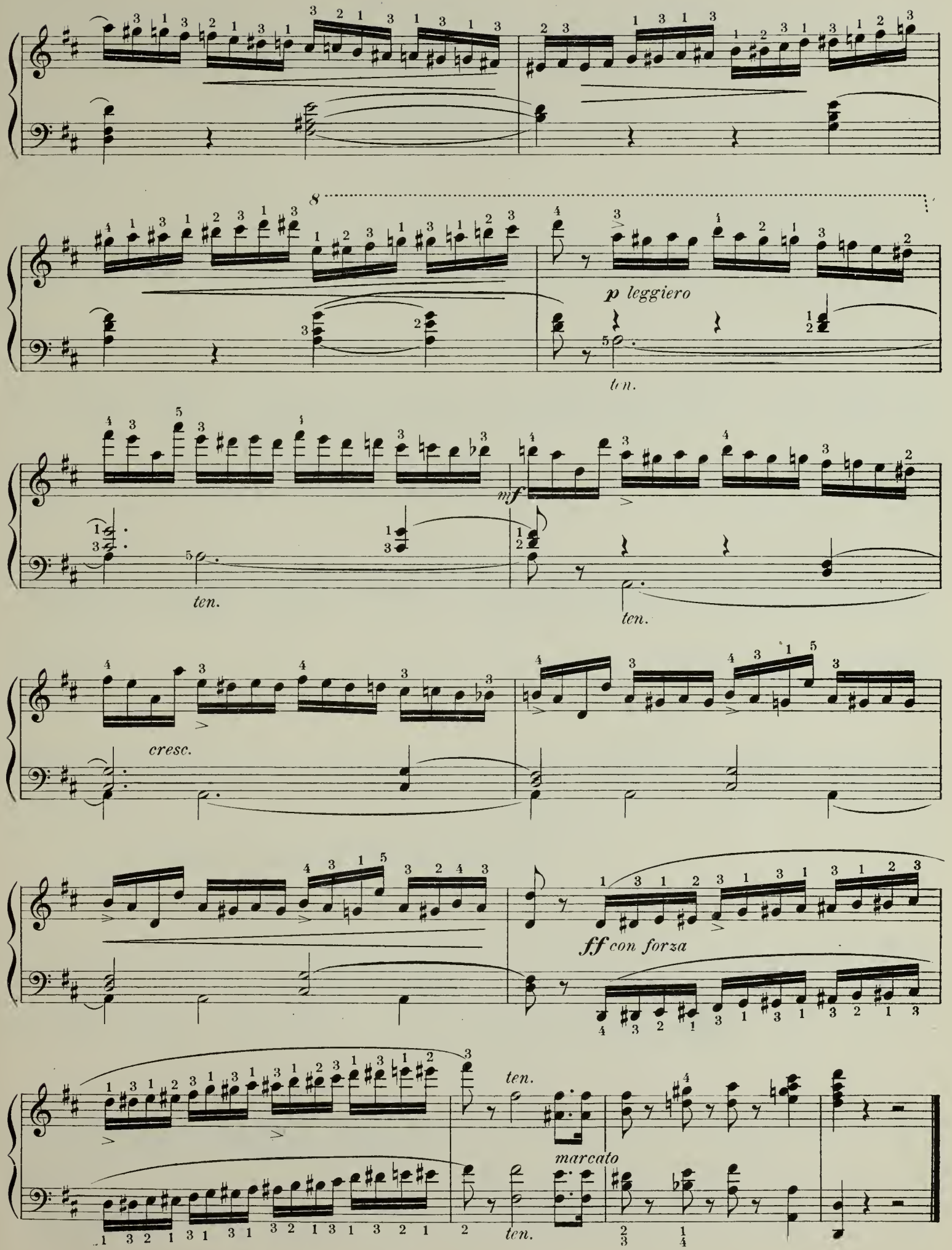


A. Loeschhorn.
(from Op. 66)

Allegro molto.

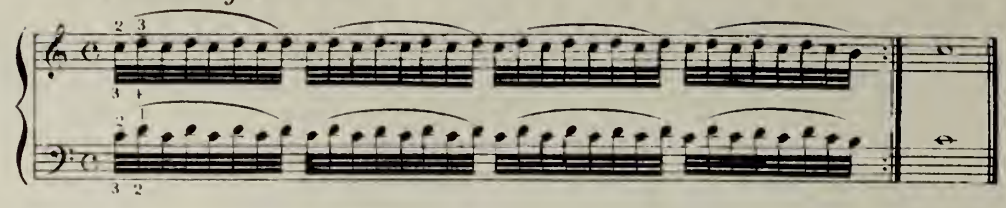



p
poco - - a -
poco - - cre - - scen -
- - do - -
ten.
f
f e brillante
p


8
p leggiero
ten.
mf
ten.
ten.
cresc.
ff con forza
ten.
marcato
ten.

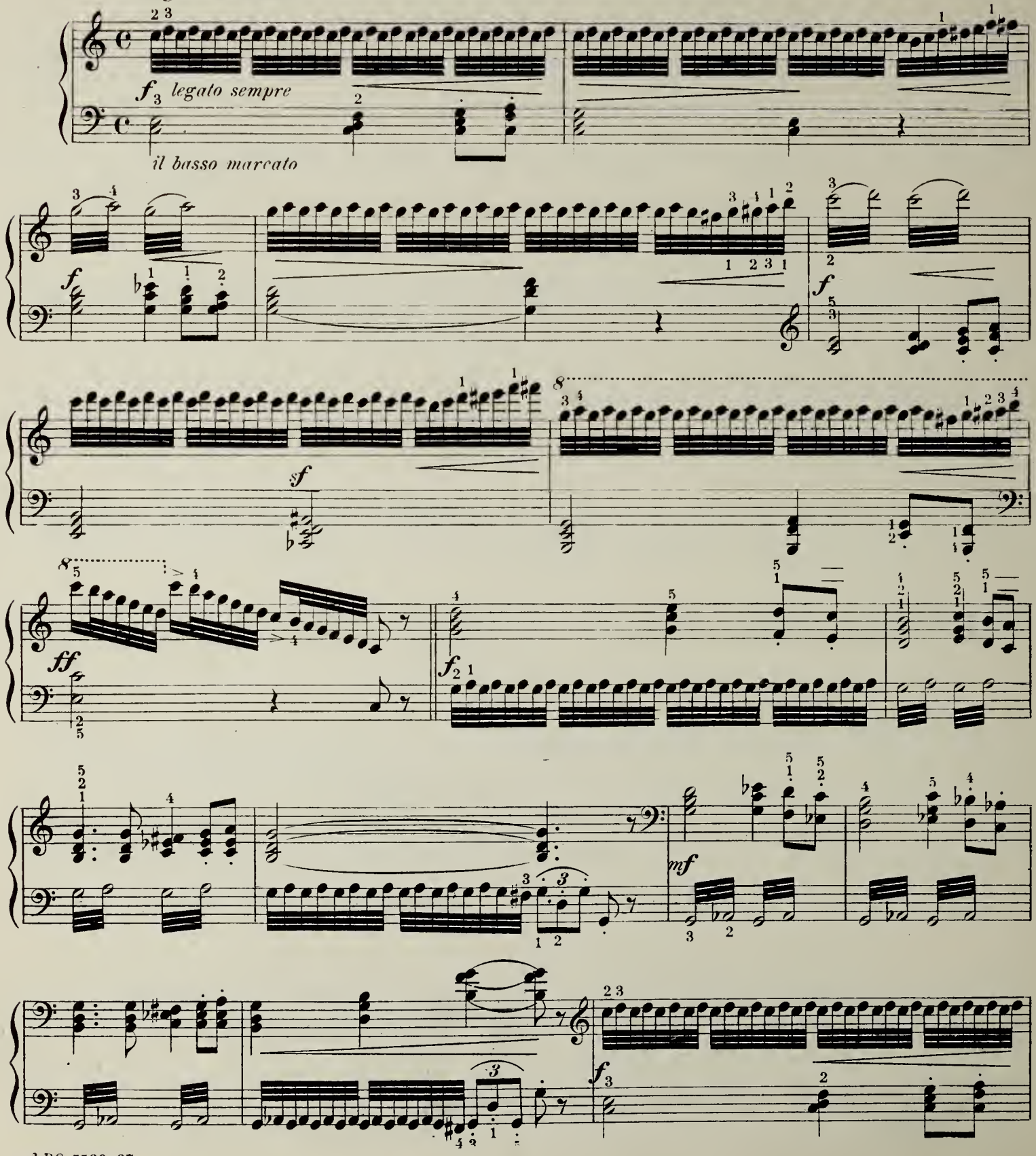
No. 20

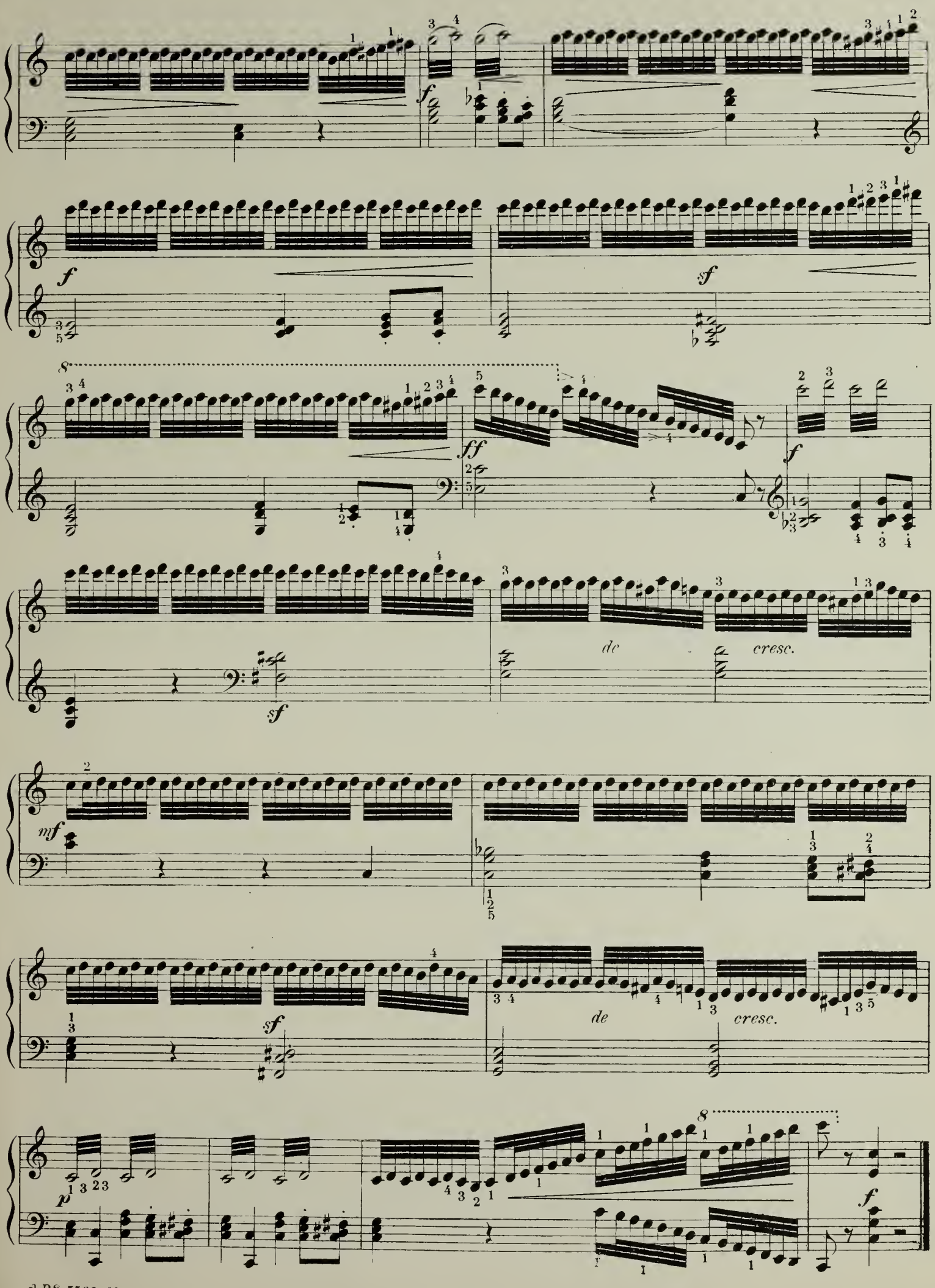
Preliminary exercise.



A. Loeschhorn.
(from Op. 66)

Allegro moderato.

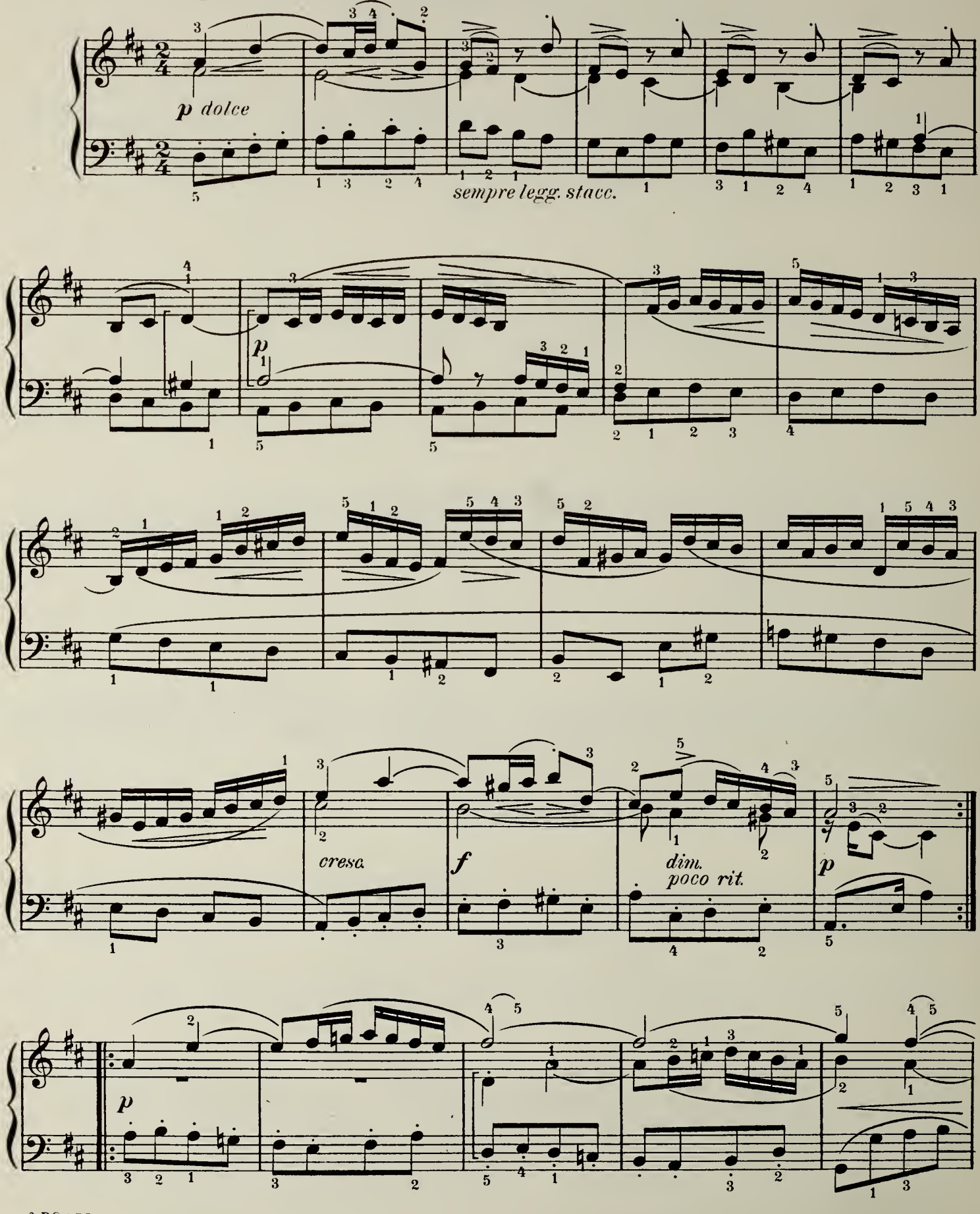


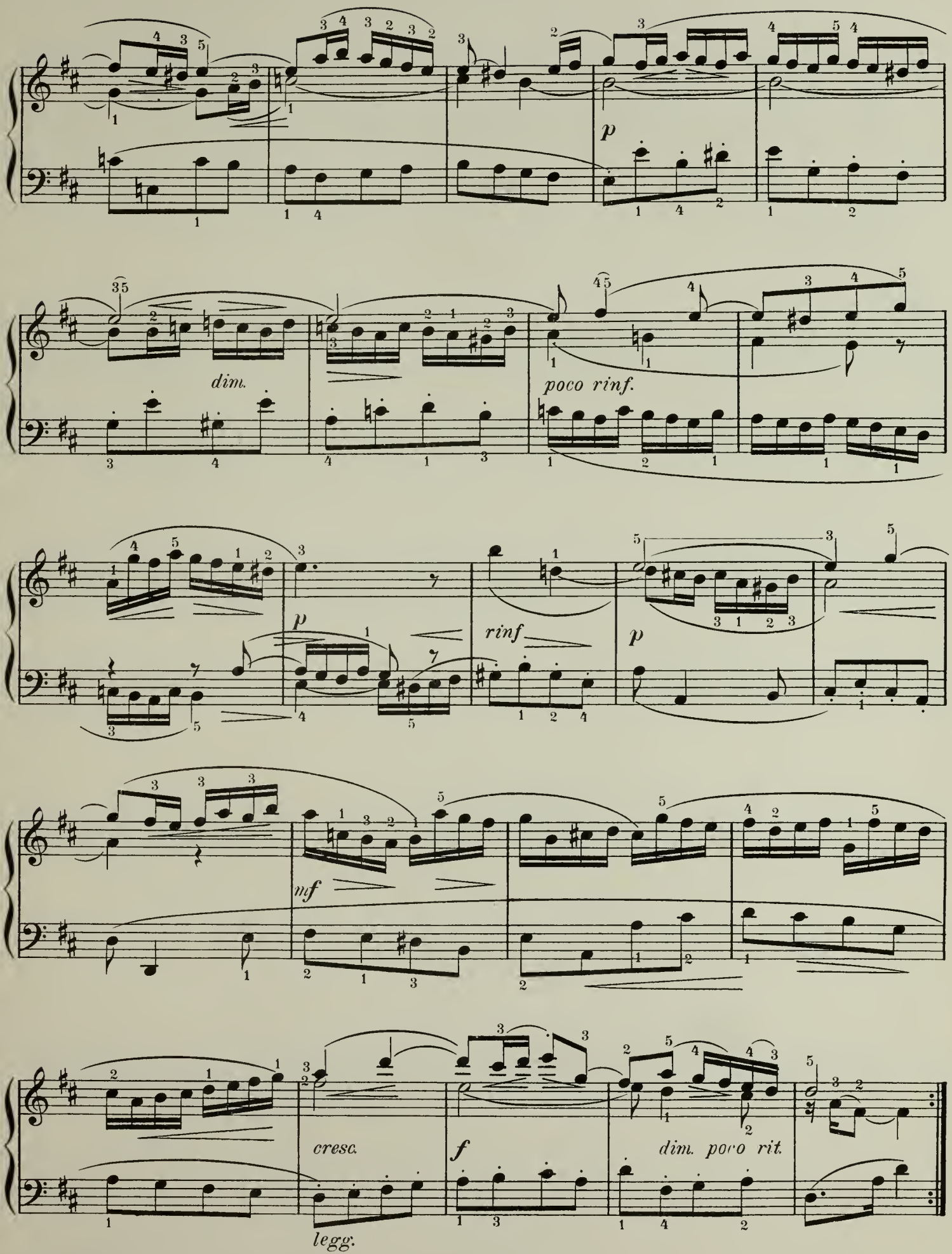

f
f
sf
ff
f
sf
de
cresc.
mf
sf
de
cresc.
p
f

No. 21

J. S. Bach

Allegretto grazioso, non troppo vivace (♩=96)

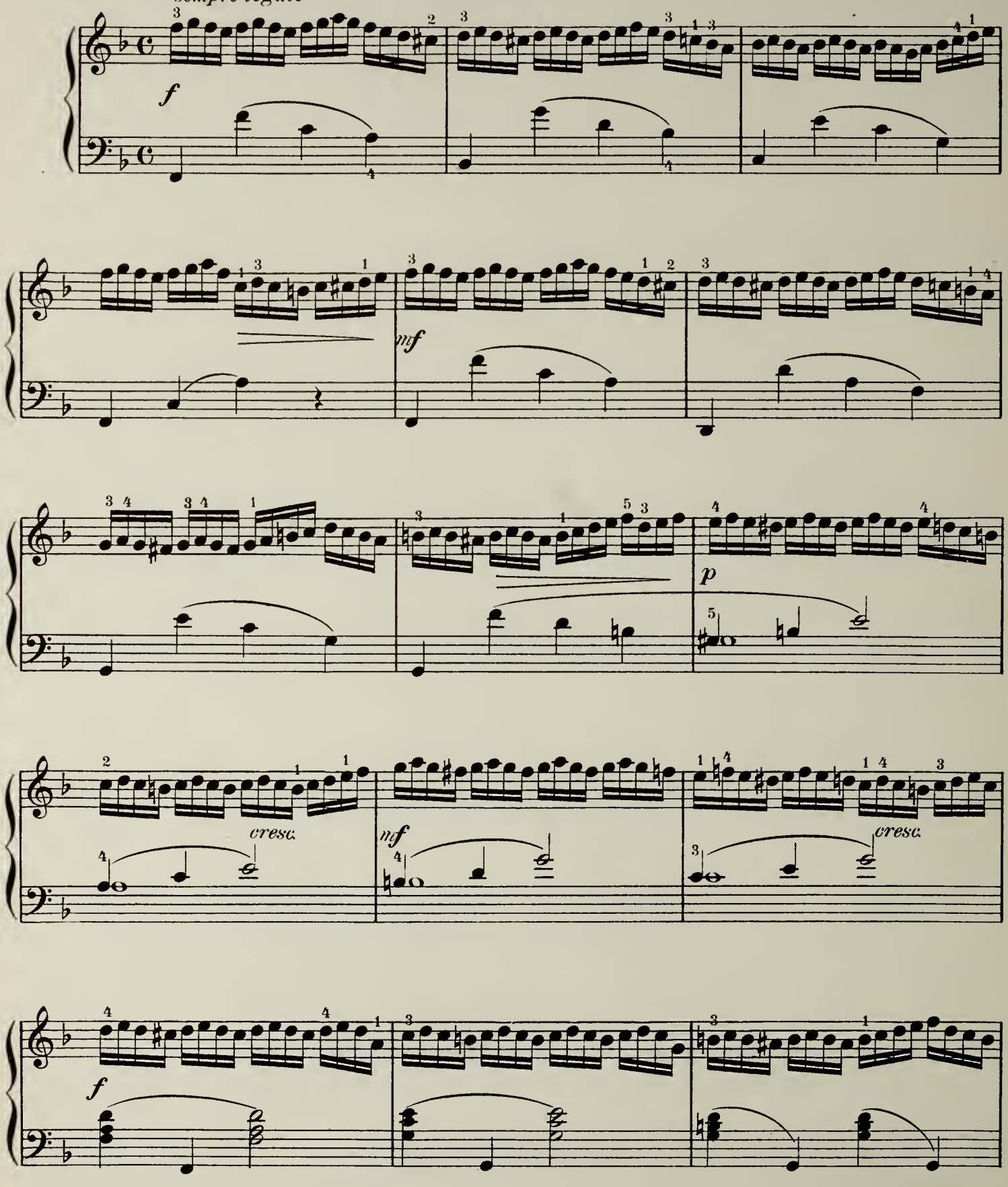



p
dim.
poco rinf.
p
rinf
p
mf
cresc.
f
dim. poco rit.
legg.

No. 22

Moderato (♩= 104)
sempre legato

Richard Hoffman
Op. 72



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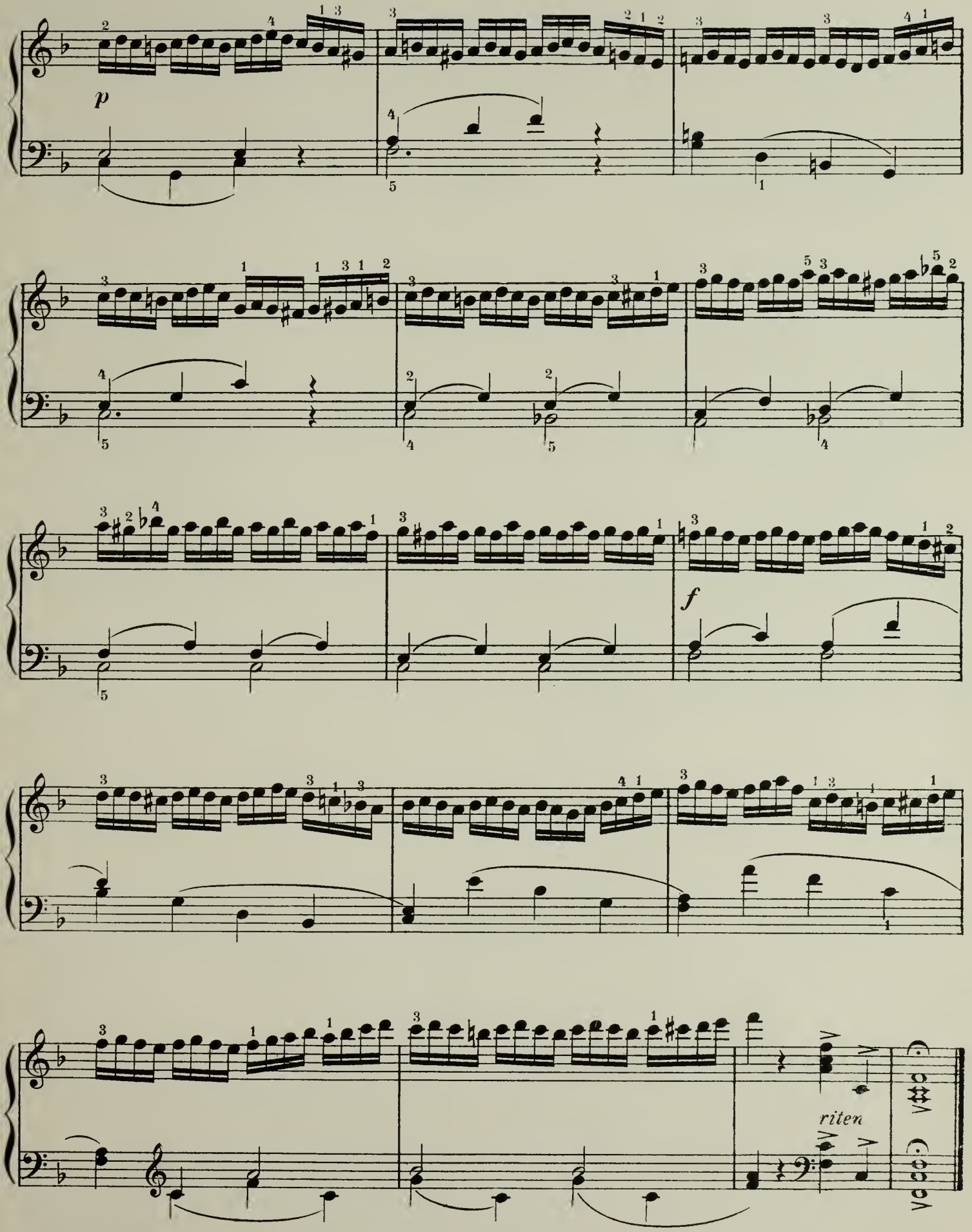
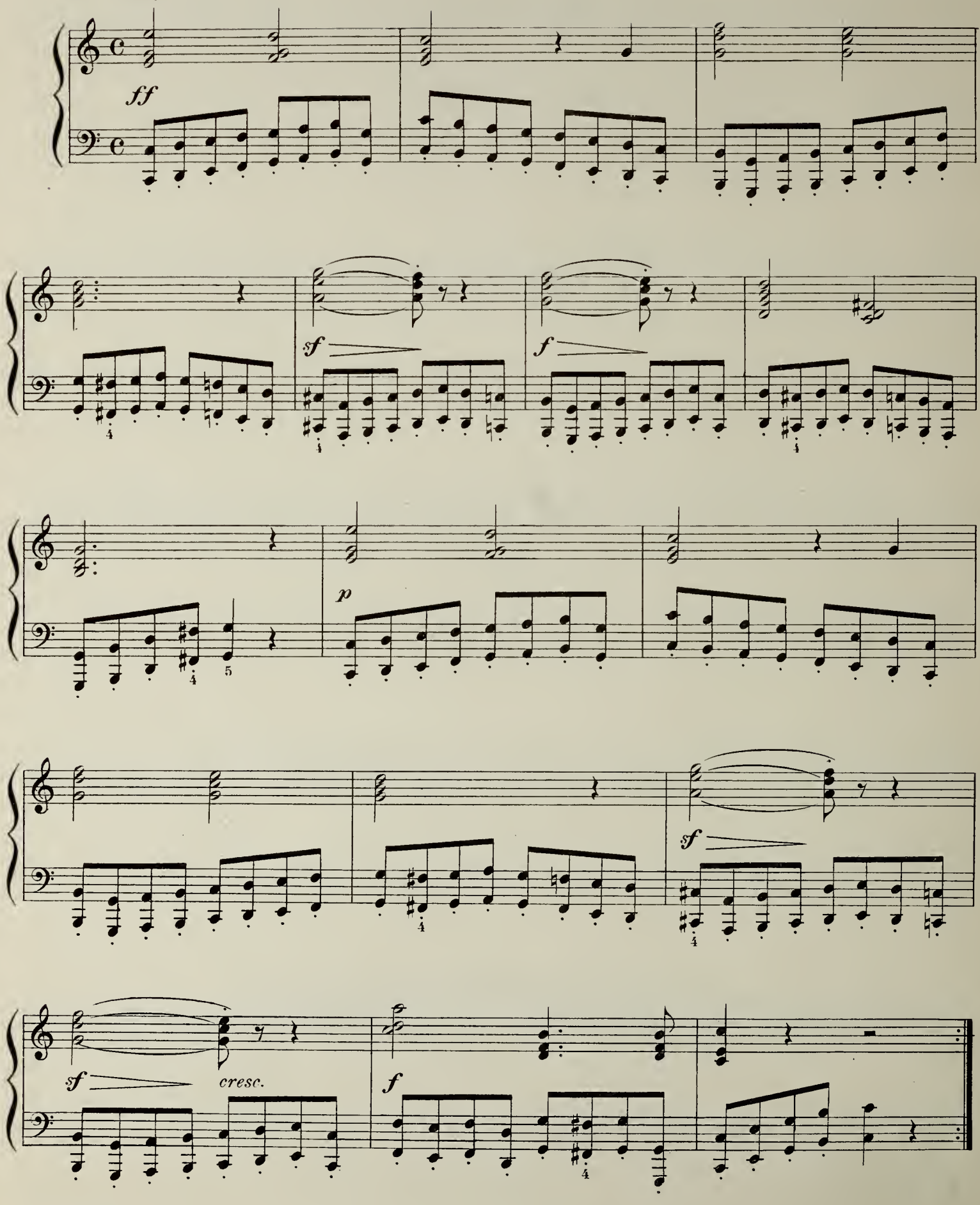
Assigned 1890 to Arthur P. Schmidt

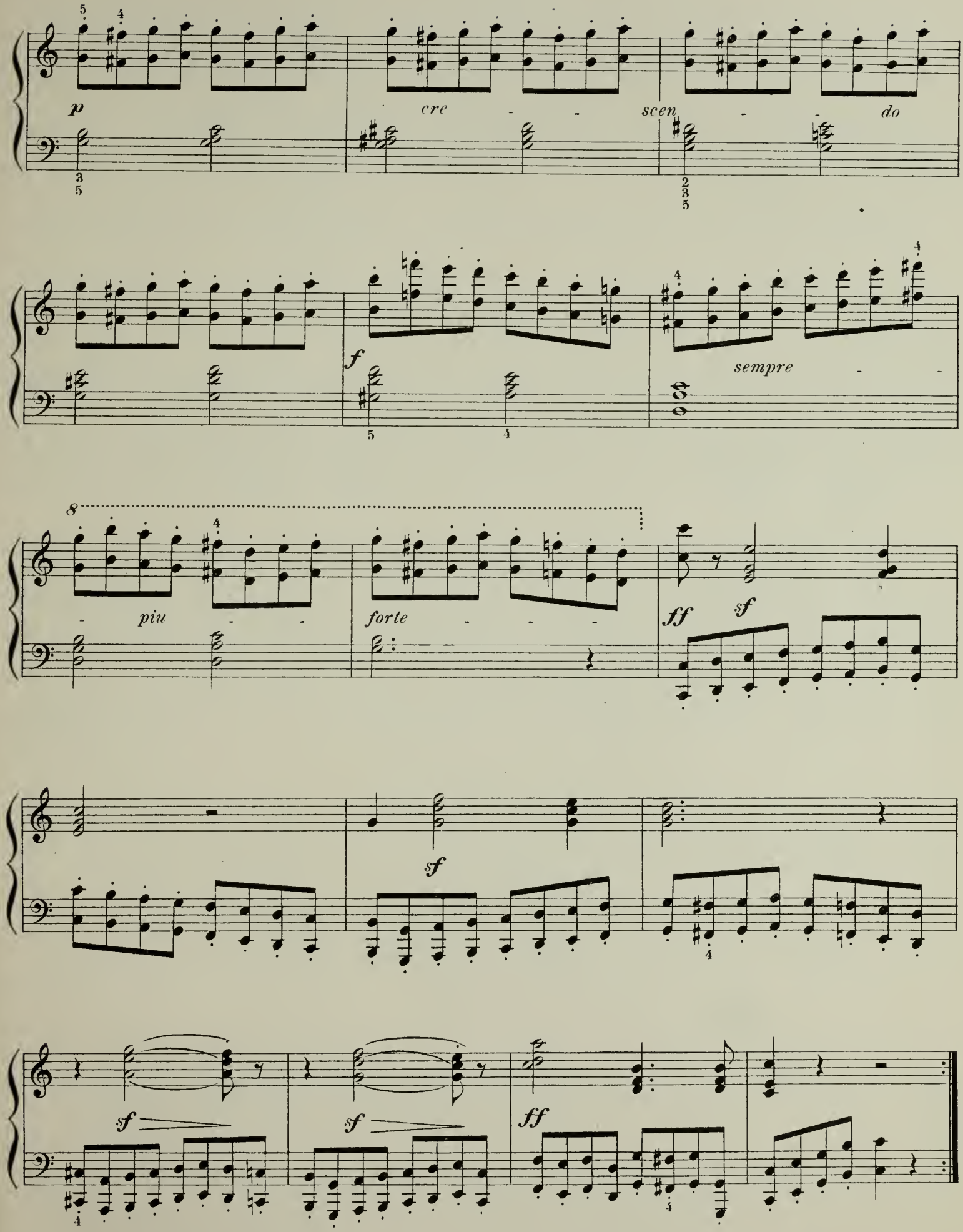

p
f
riten

N° 23

H. Bertini.
(Op. 29.)

Allegretto. ♩ = 144.

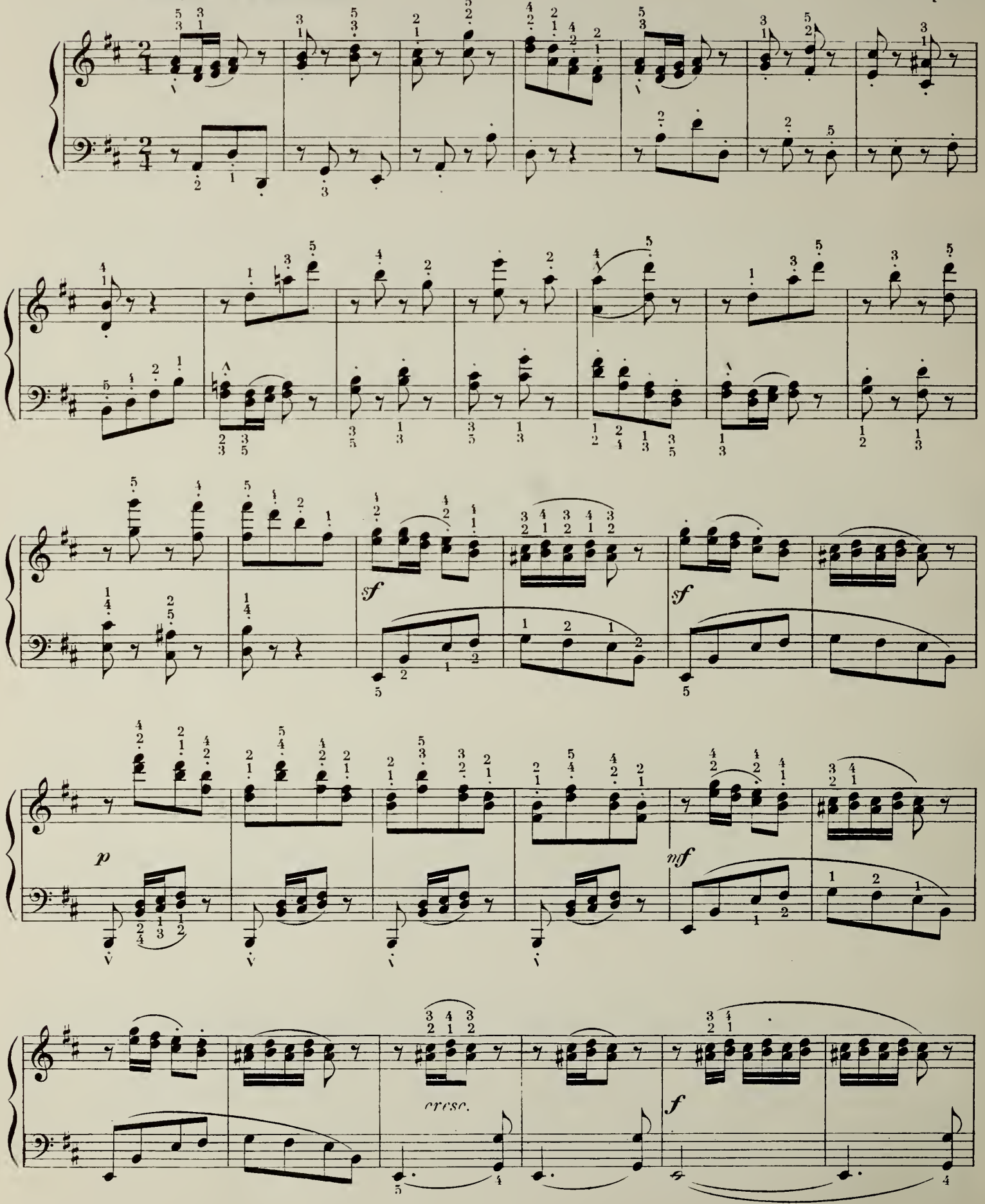


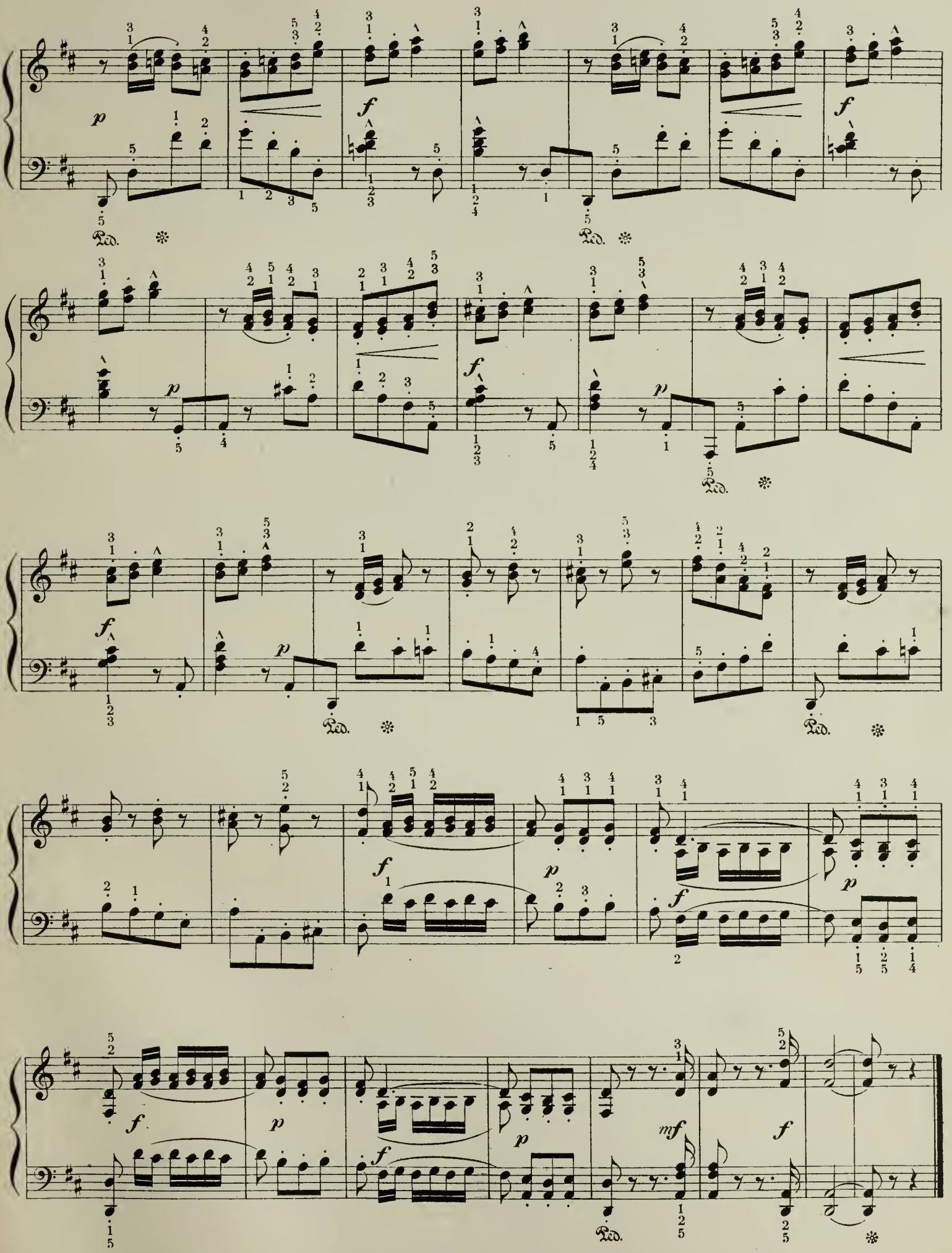

p
cre - - scen - - do
f
sempre - -
8
piu - - -
forte - - -
ff
sf
sf
sf
sf
ff

No. 24

Adolf Jensen.
(from Op. 32)

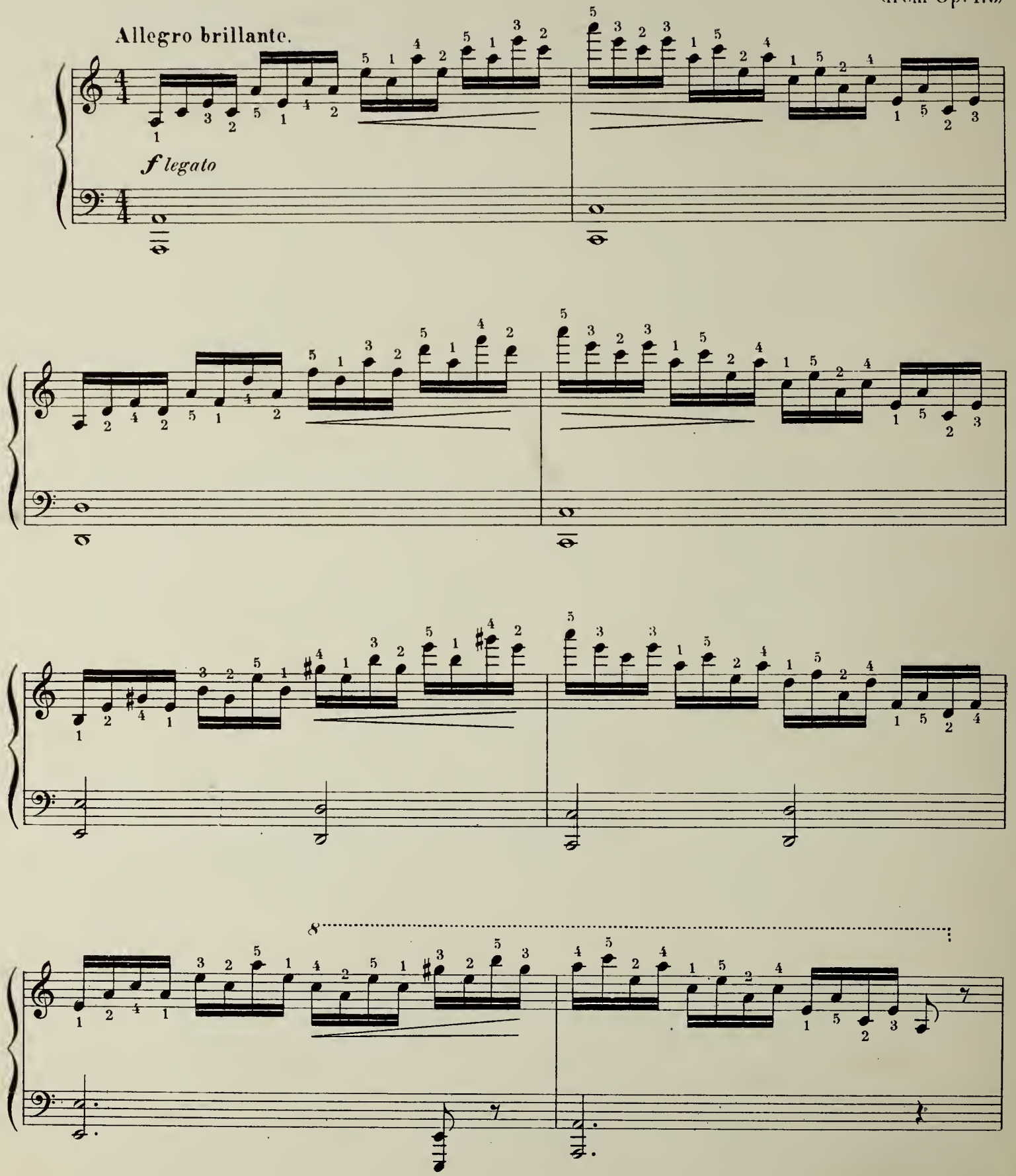
Allegretto scherzando.

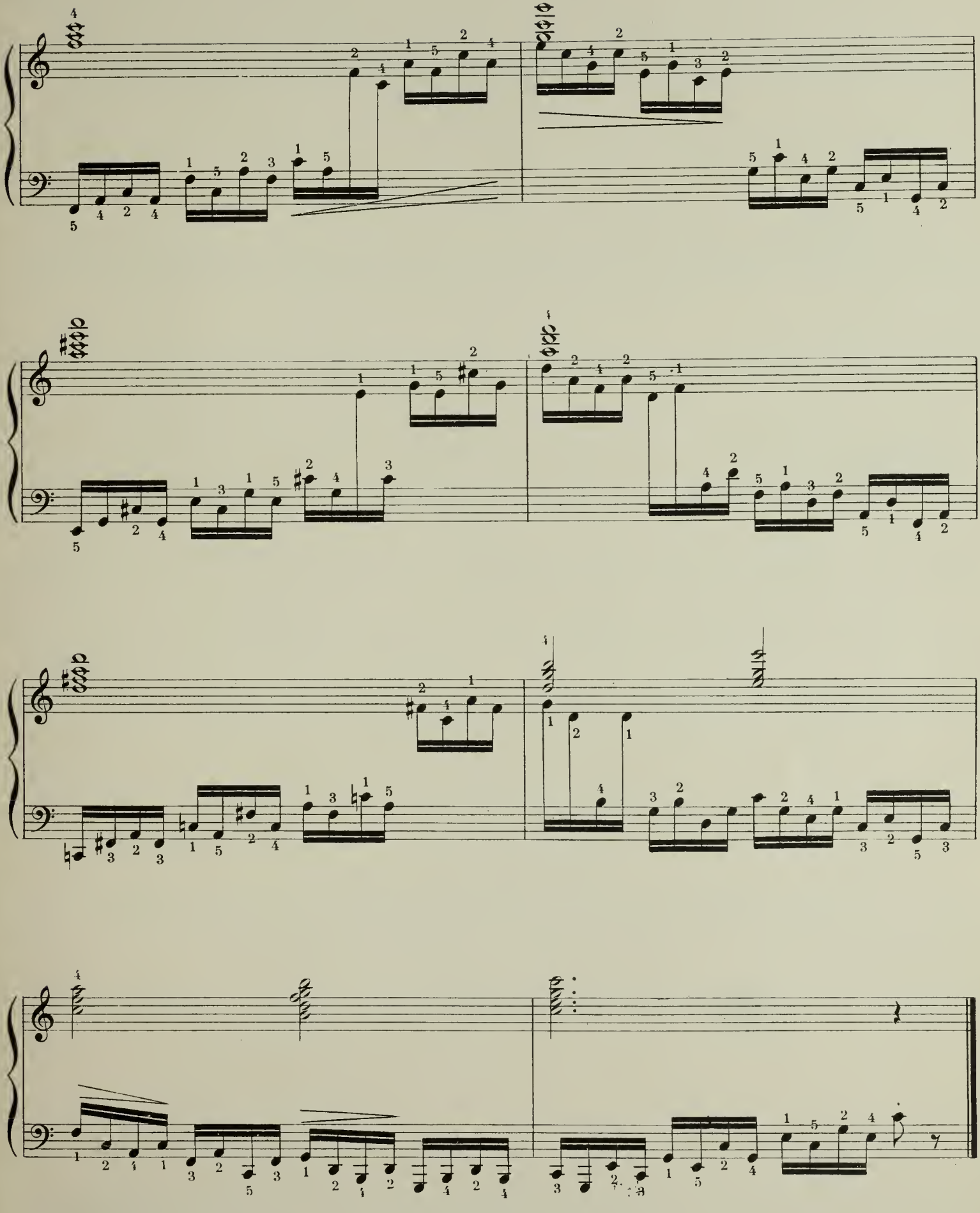



p
f
Ped.
mf

№ 25

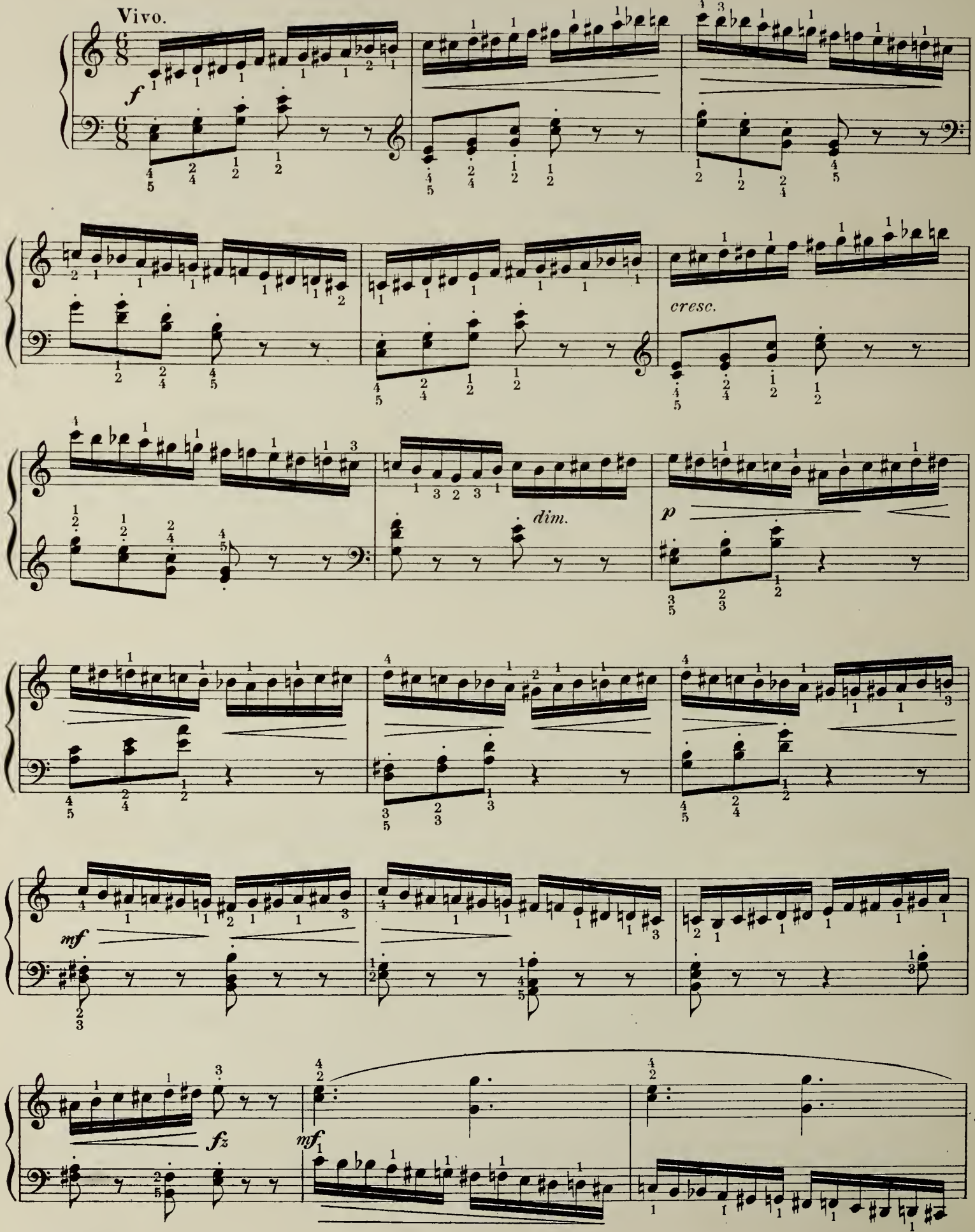
L. Köhler.
(from Op. 173)

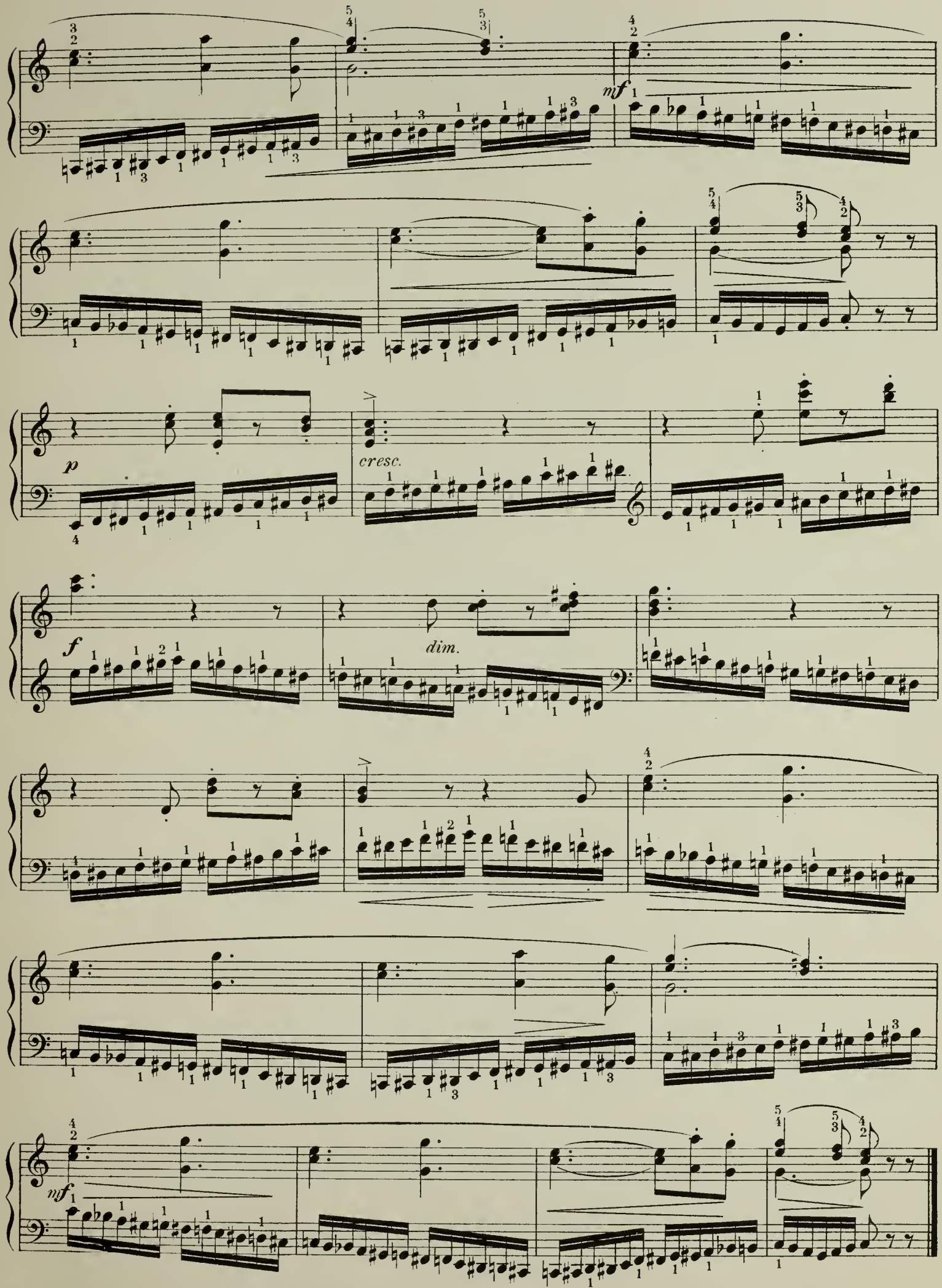




№ 26

L. Köhler.
(from Op. 173)

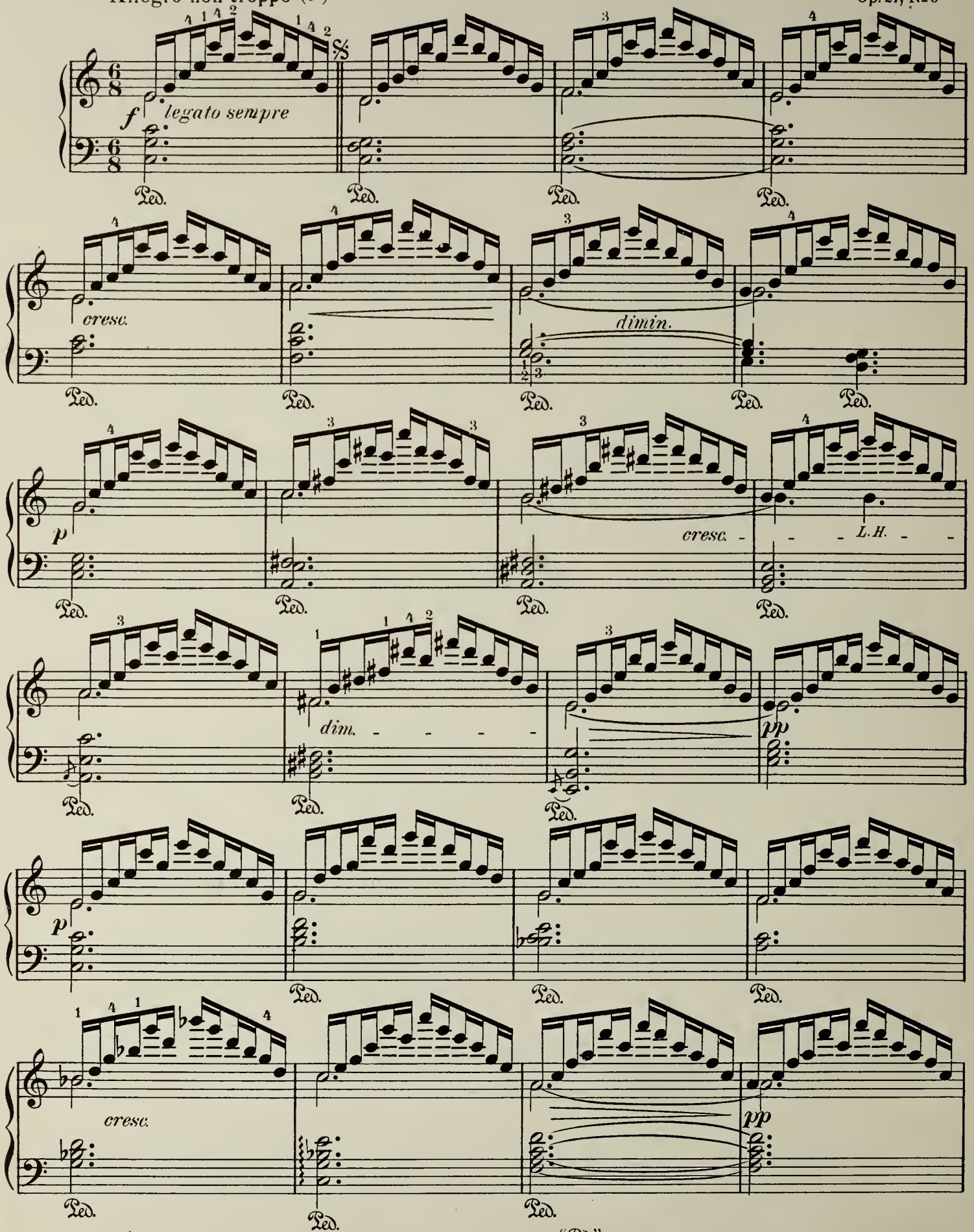



mf
p
cresc.
f
dim.
mf

No. 27

Arthur Foote
Op. 27, No. 3

Allegro non troppo (♩.)



The pedal, (syncopated,) is to be taken up and changed at the next "Ped." mark, excepting where the usual sign ✲ is used for taking it up.

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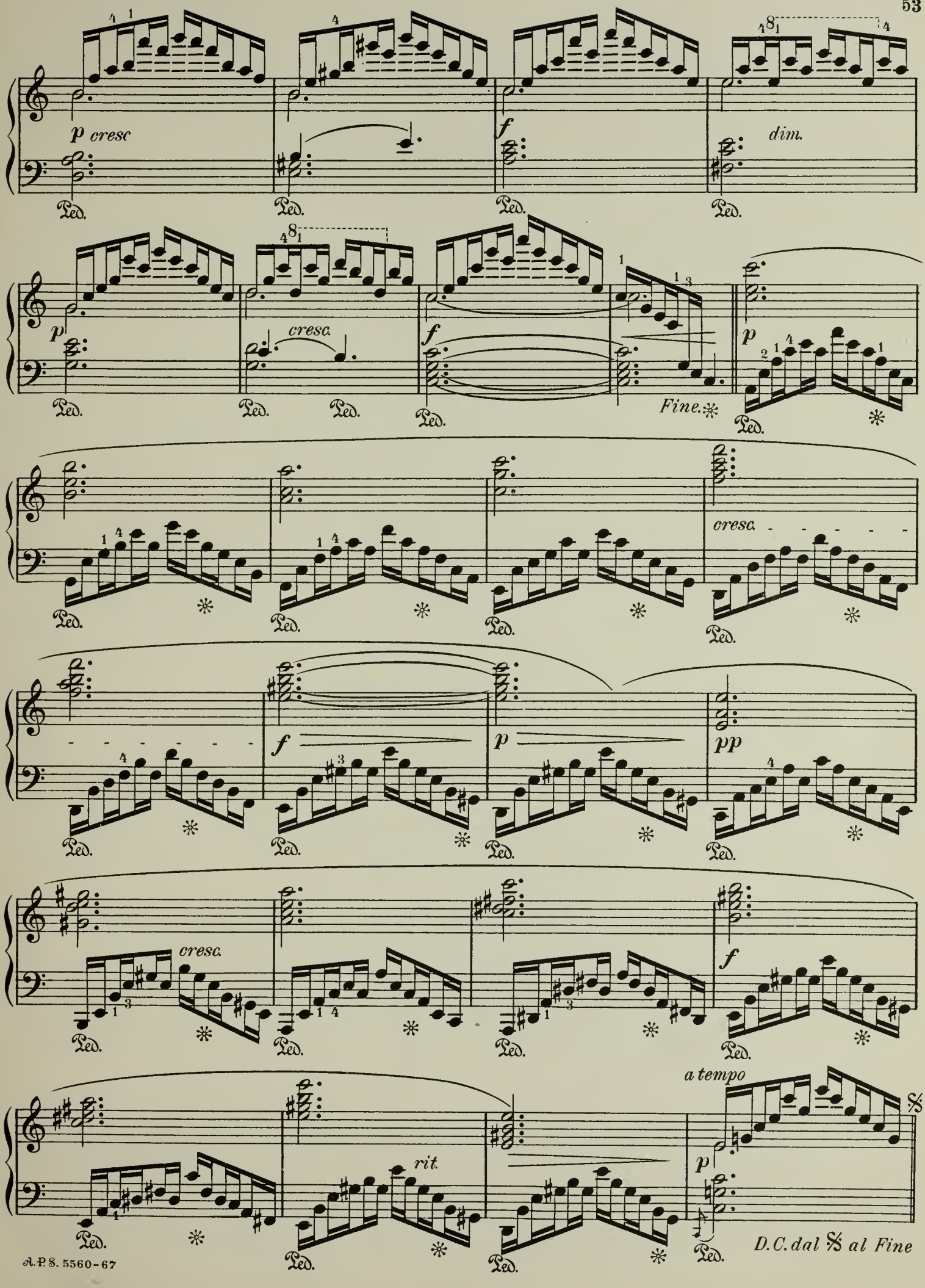
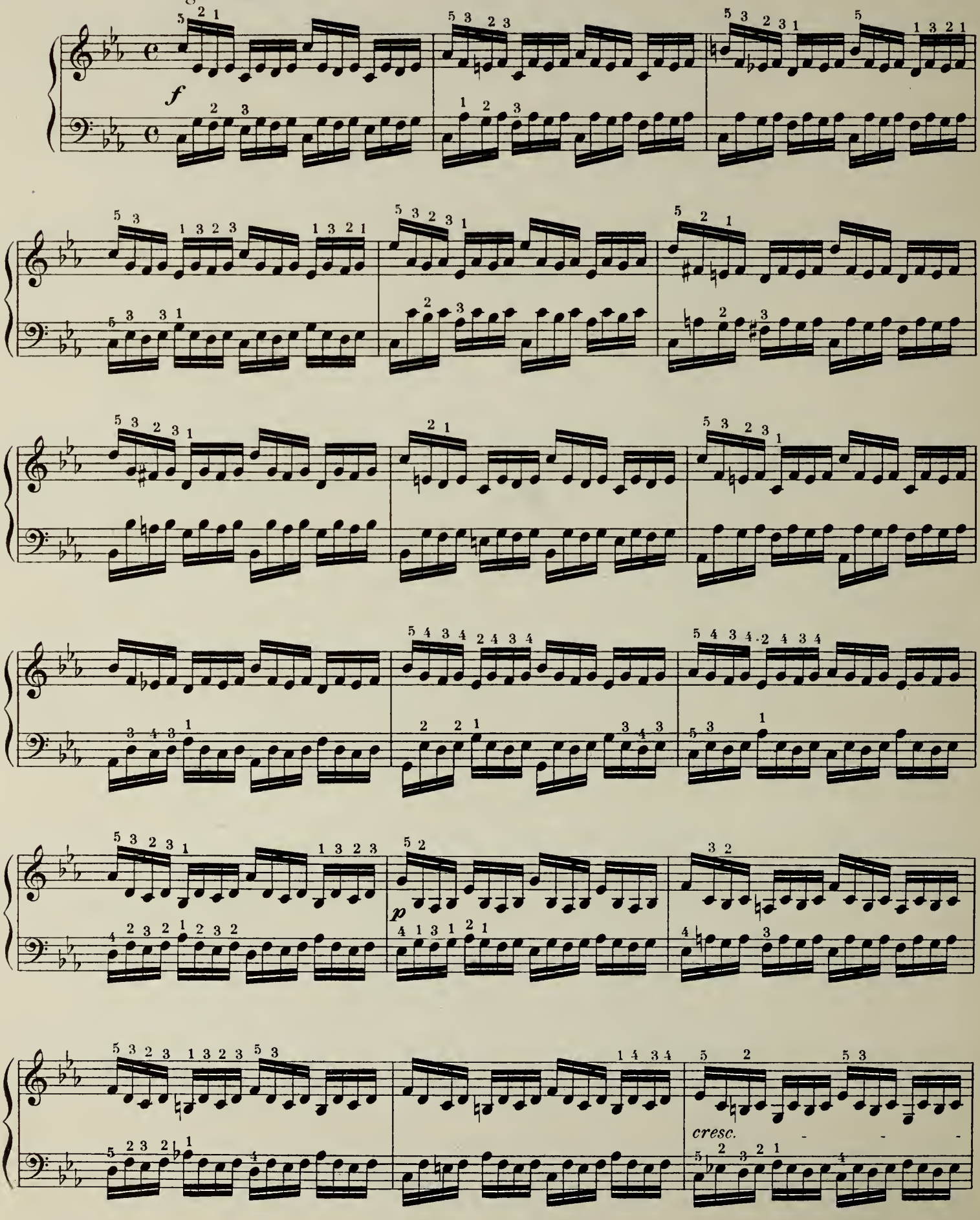

p cresc
dim.
cresc.
Fine.
cresc.
f
p
pp
cresc.
f
a tempo
rit.
p
D.C. dal 𝄋 al Fine

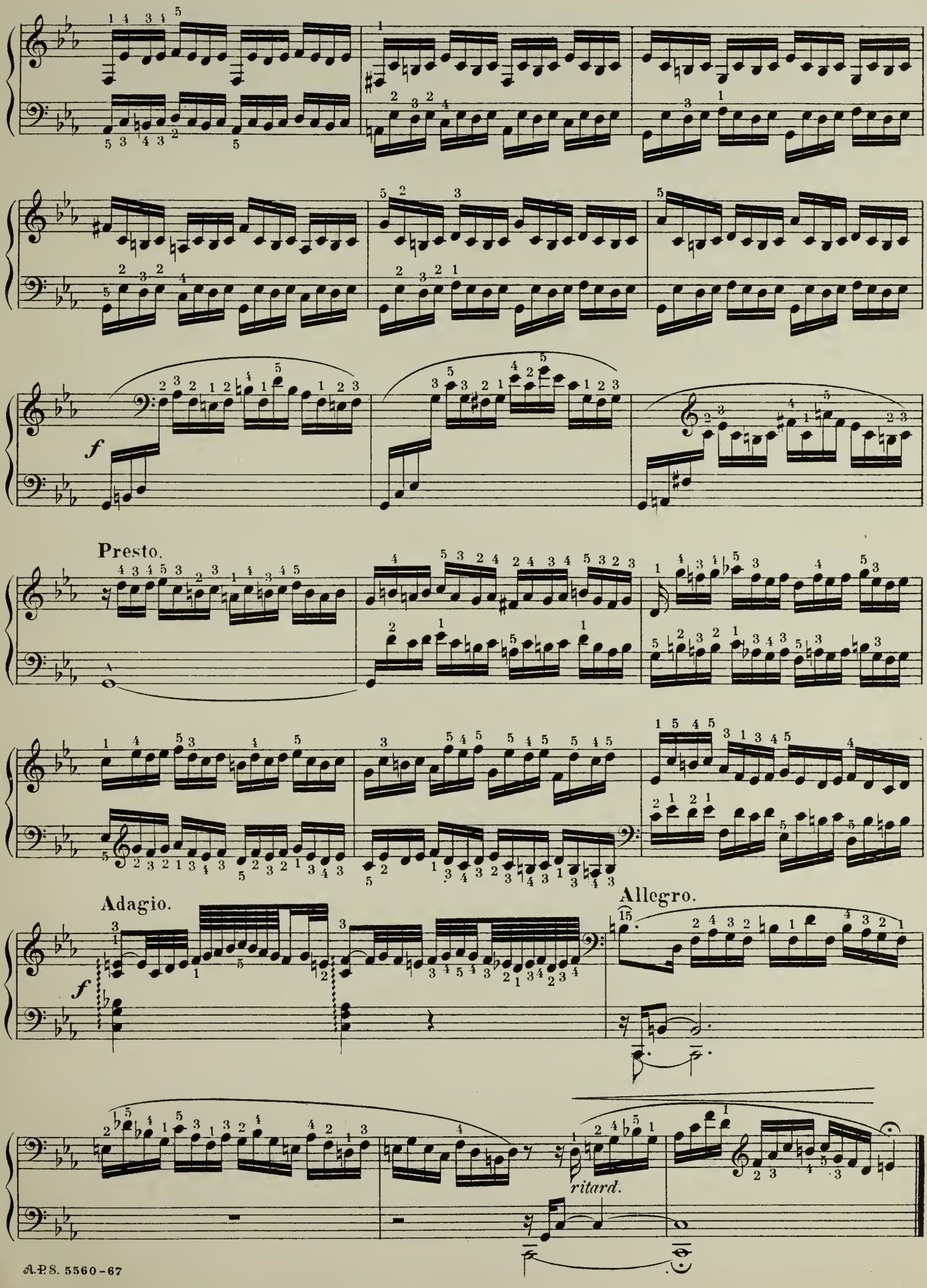
No. 28

PRELUDE.

Allegro molto.

J. S. Bach.
(from the Well Tempered Clavichord)

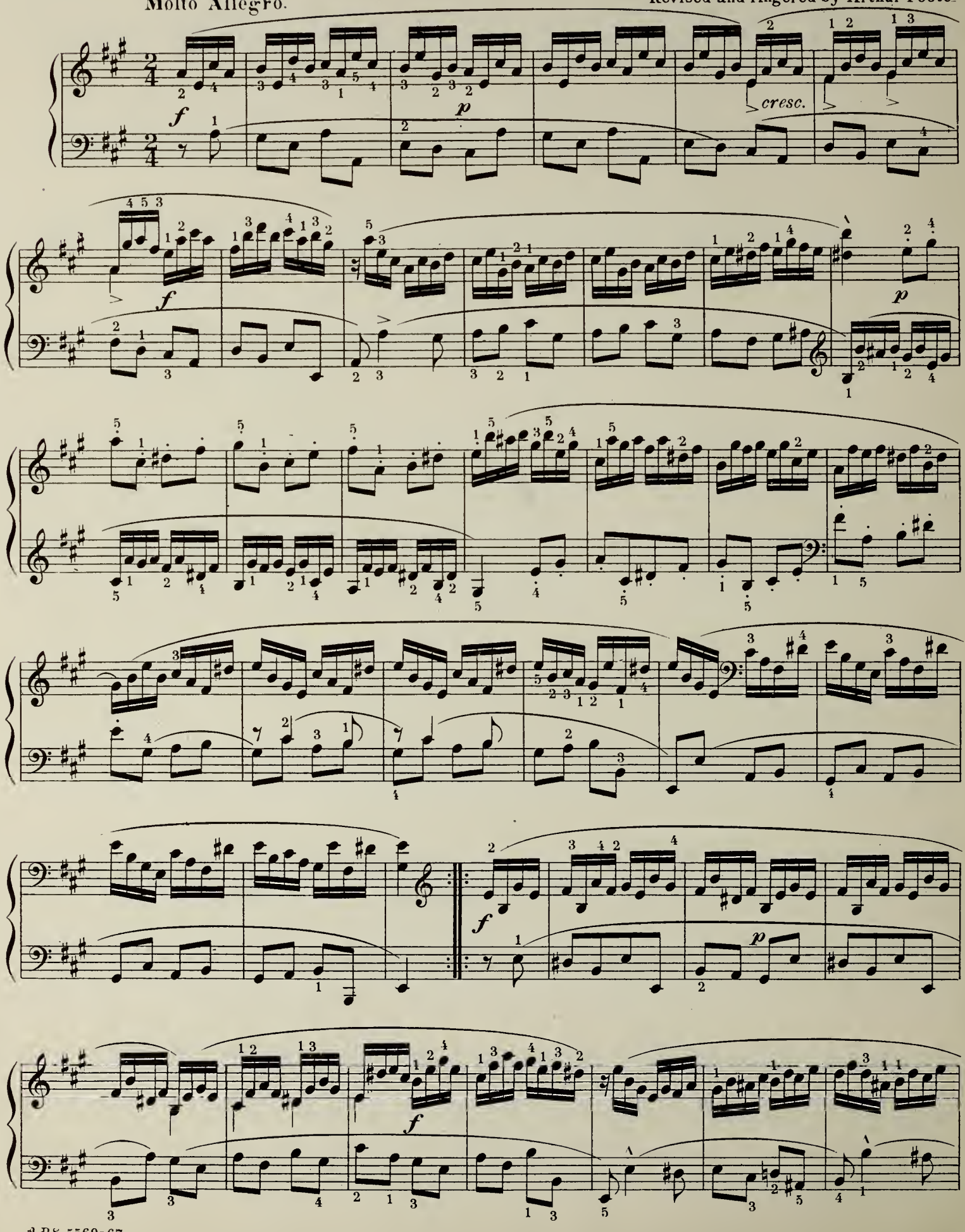


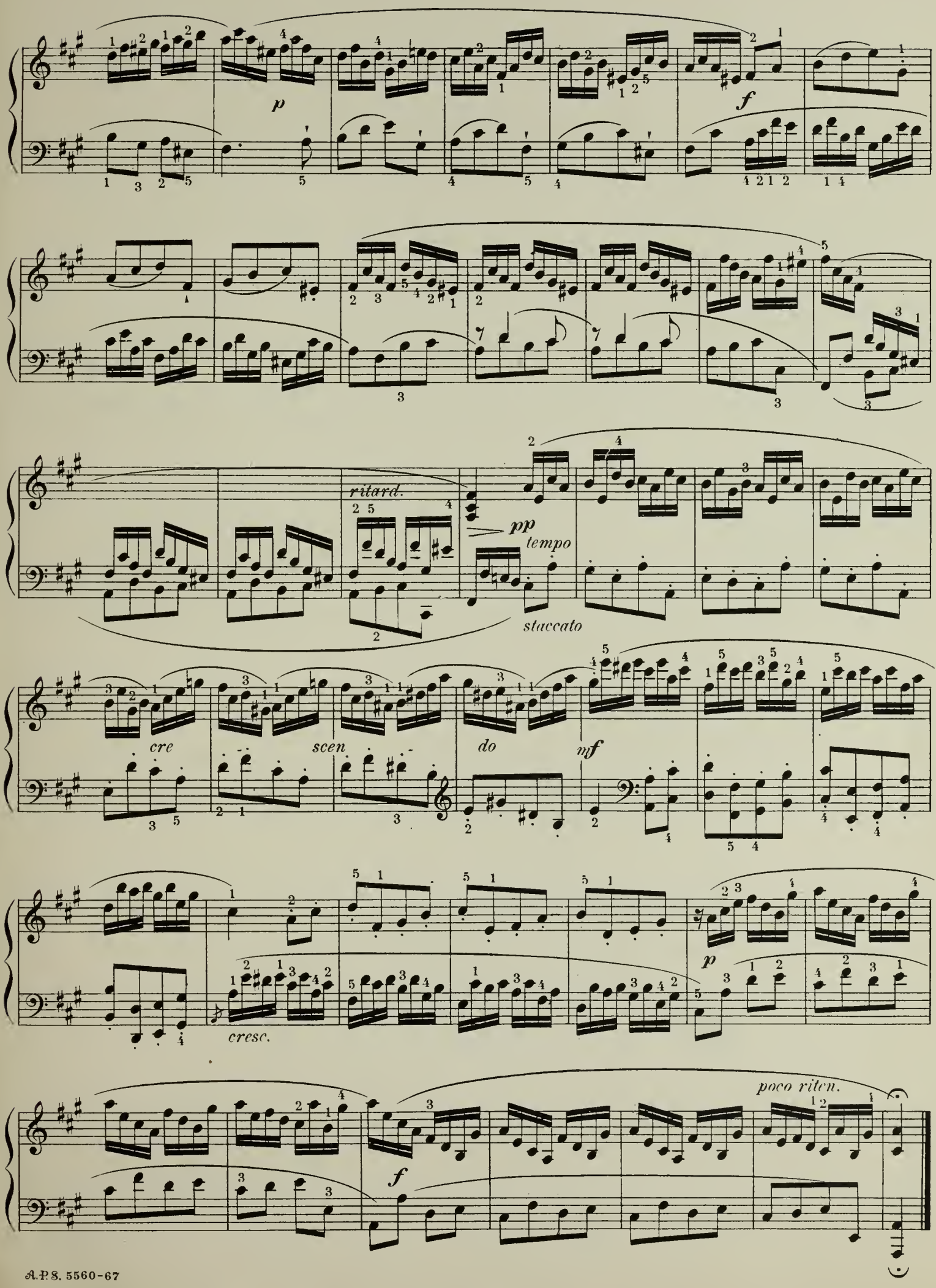

f
Presto.
Adagio.
f
Allegro.
ritard.

№ 29
TOCCATA

Pietro Domenico Paradies.
Revised and fingered by Arthur Foote.

Molto Allegro.

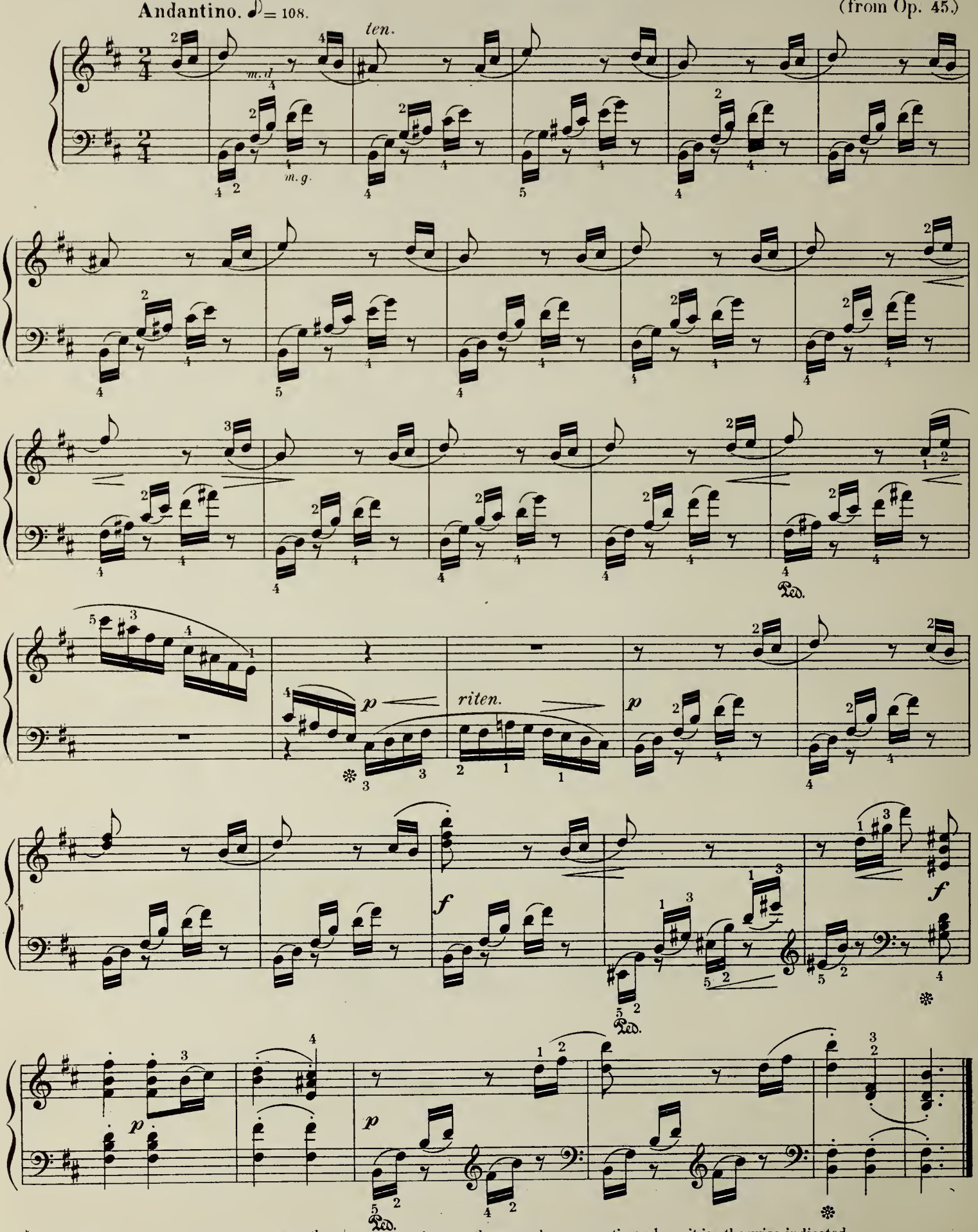



p
f
ritard.
pp
tempo
staccato
cre
scen
do
mf
cresc.
p
poco riten.
f

№ 30

A PEDAL STUDY.*

Stephen Heller.
(from Op. 45.)

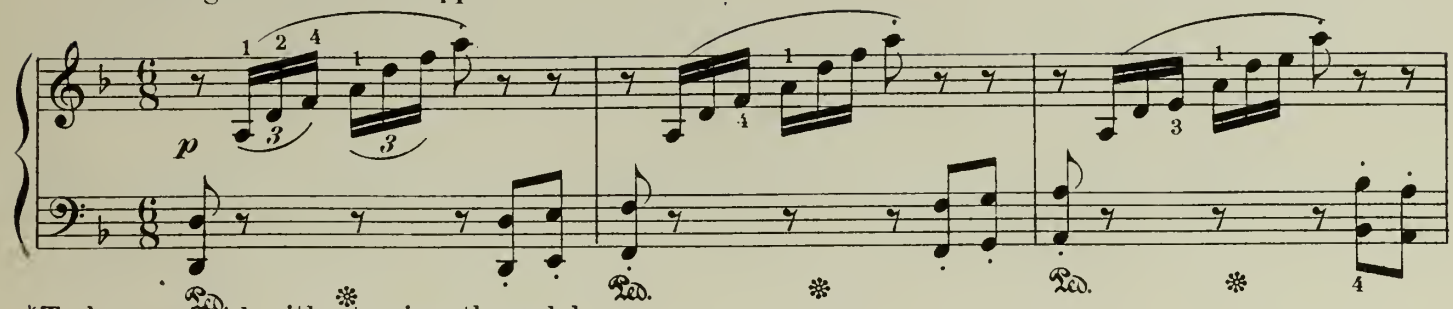


* The Pedal is to be taken up at the first 16th note, and put down at the second one, excepting where it is otherwise indicated.

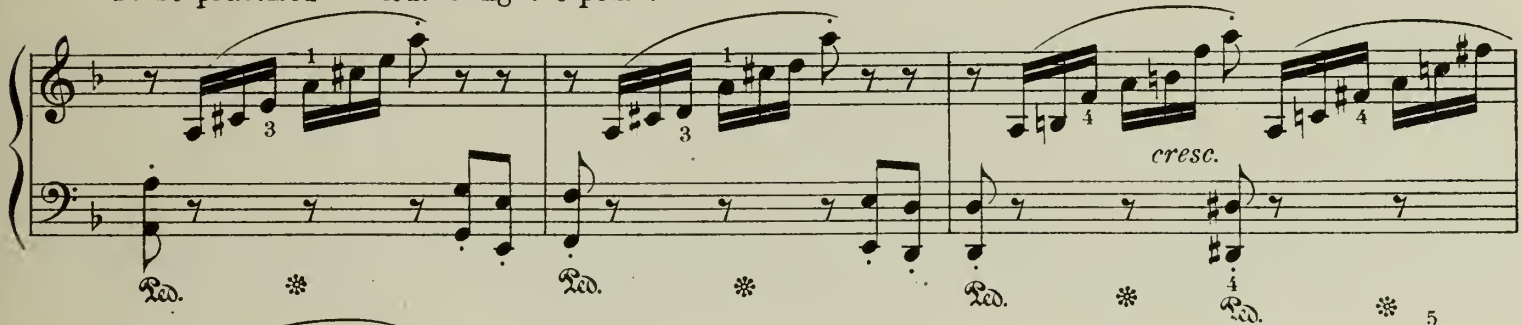
No. 31

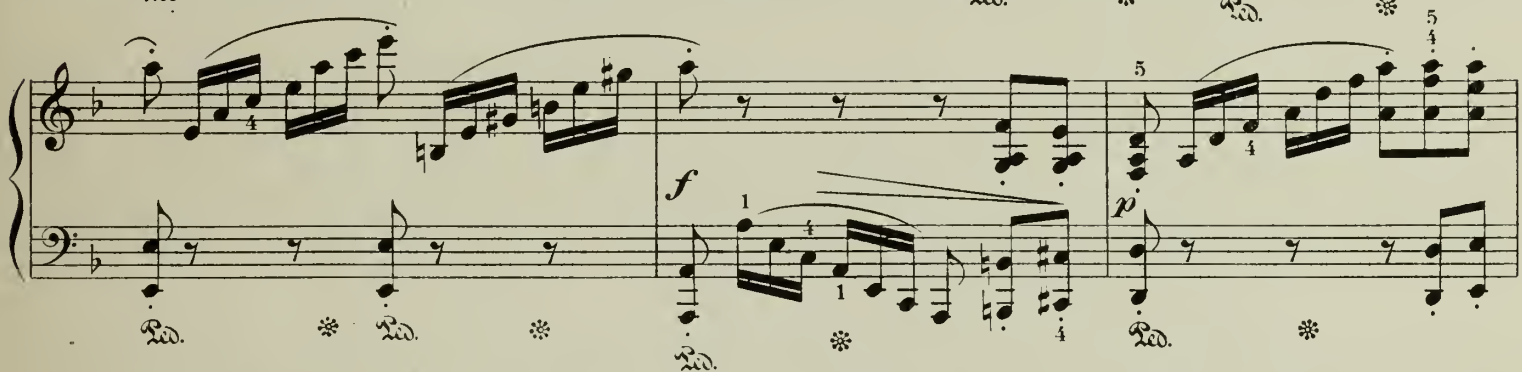
Anton Krause Op. 5.

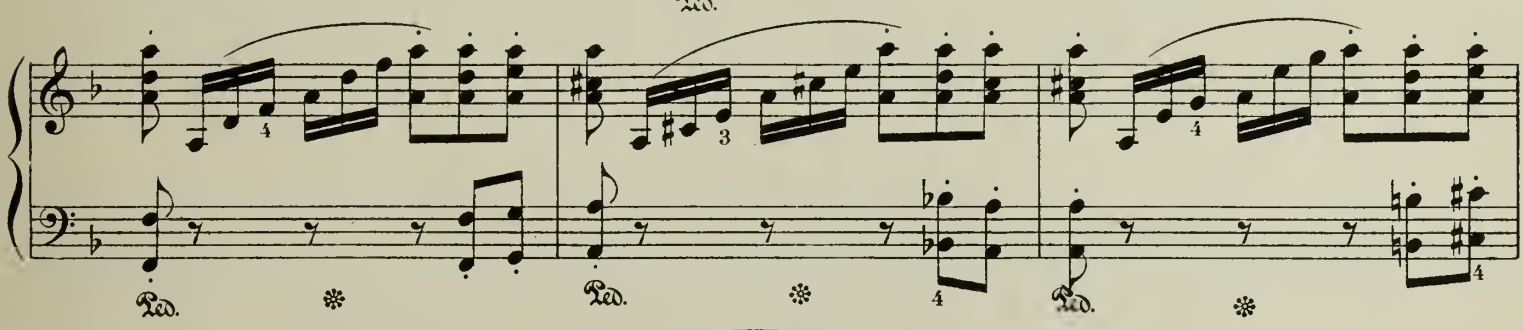
Allegro ma non troppo.

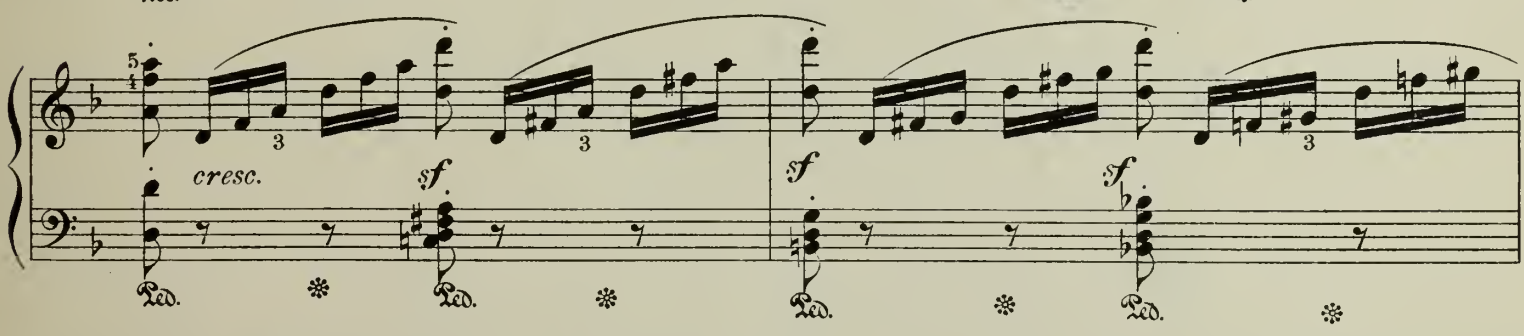


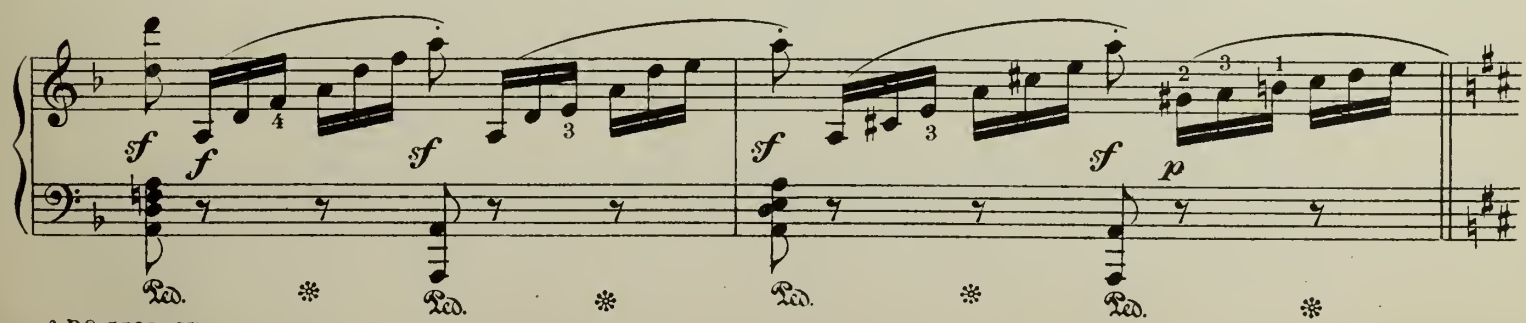
*To be practised without using the pedal.

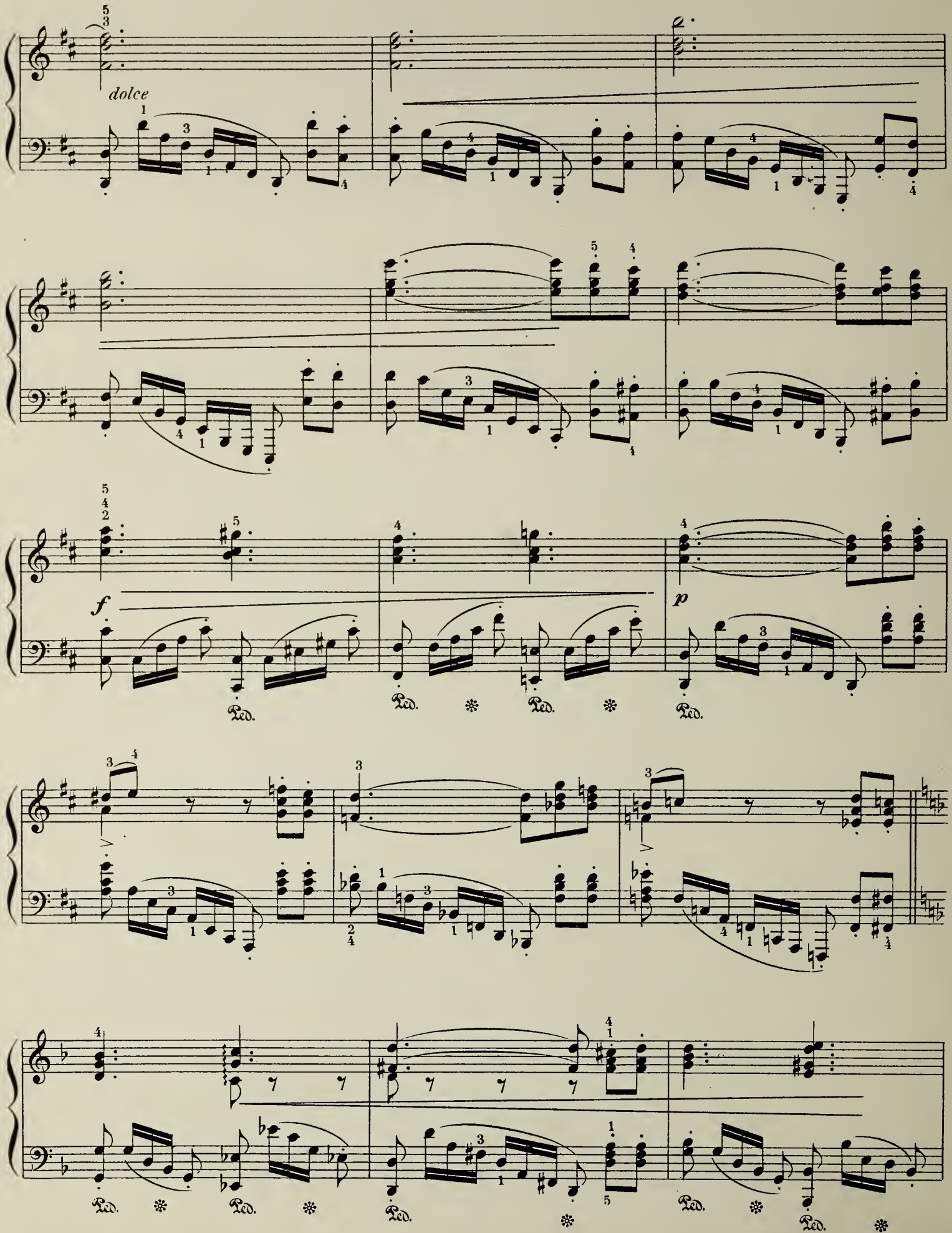


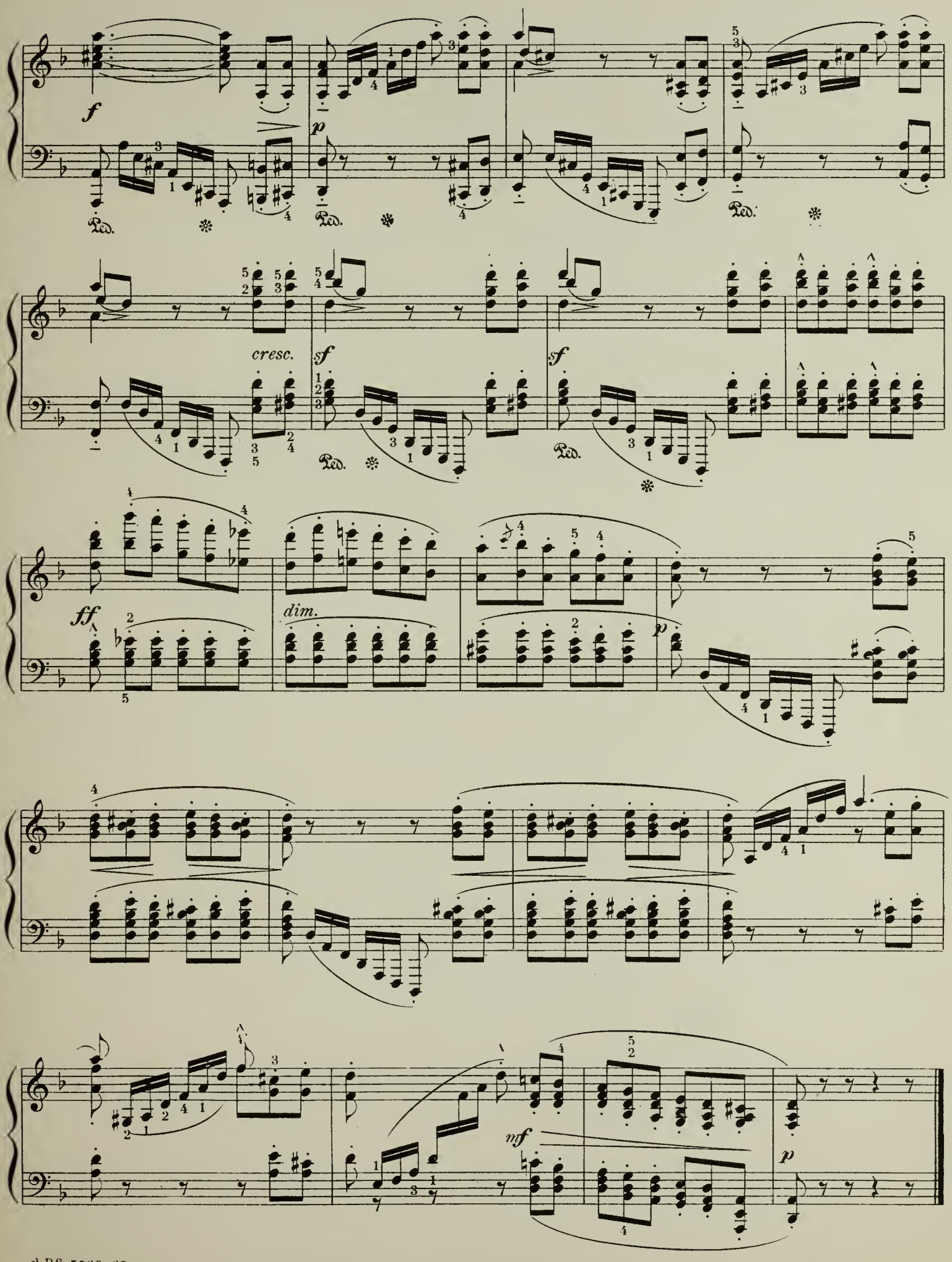






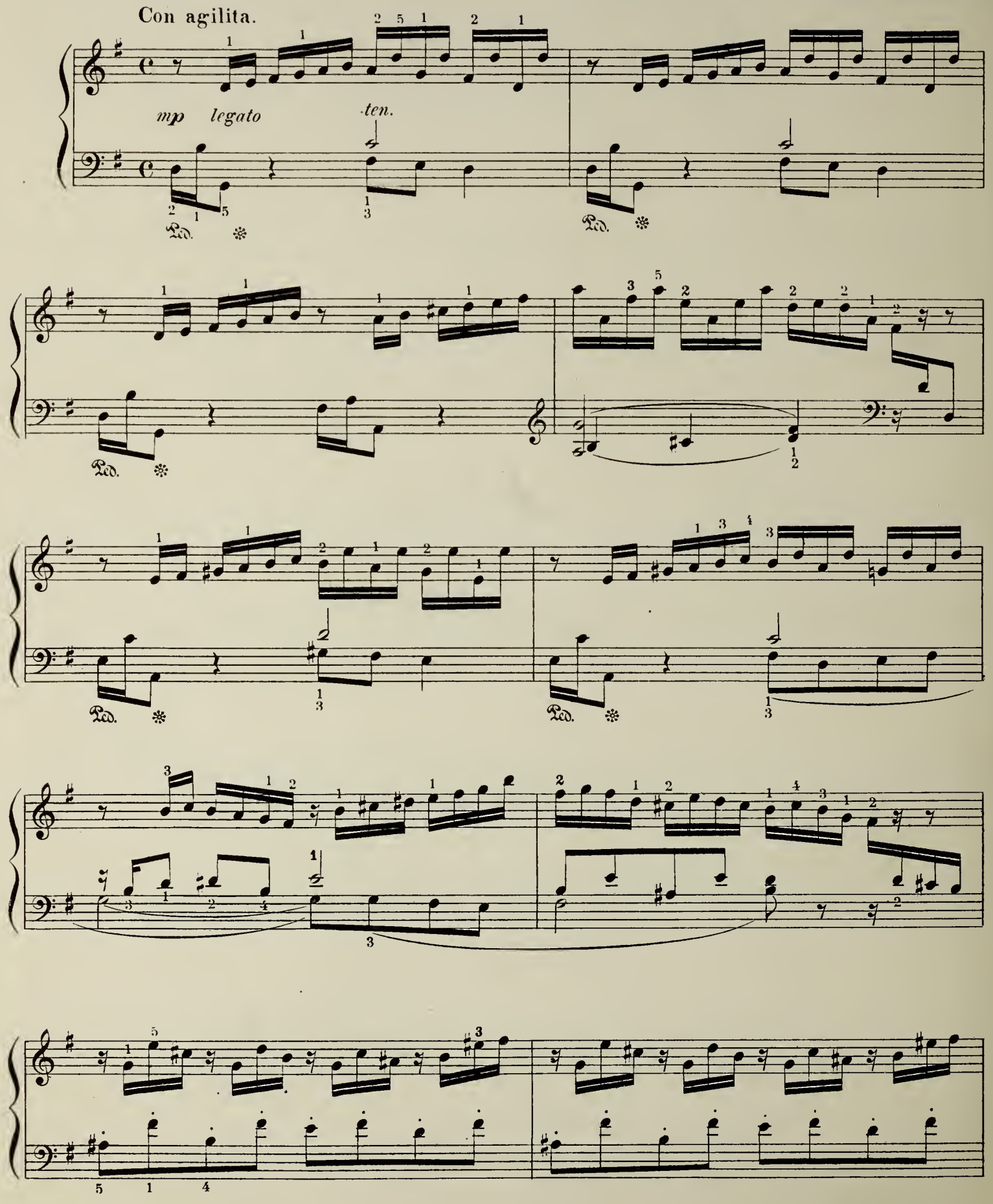


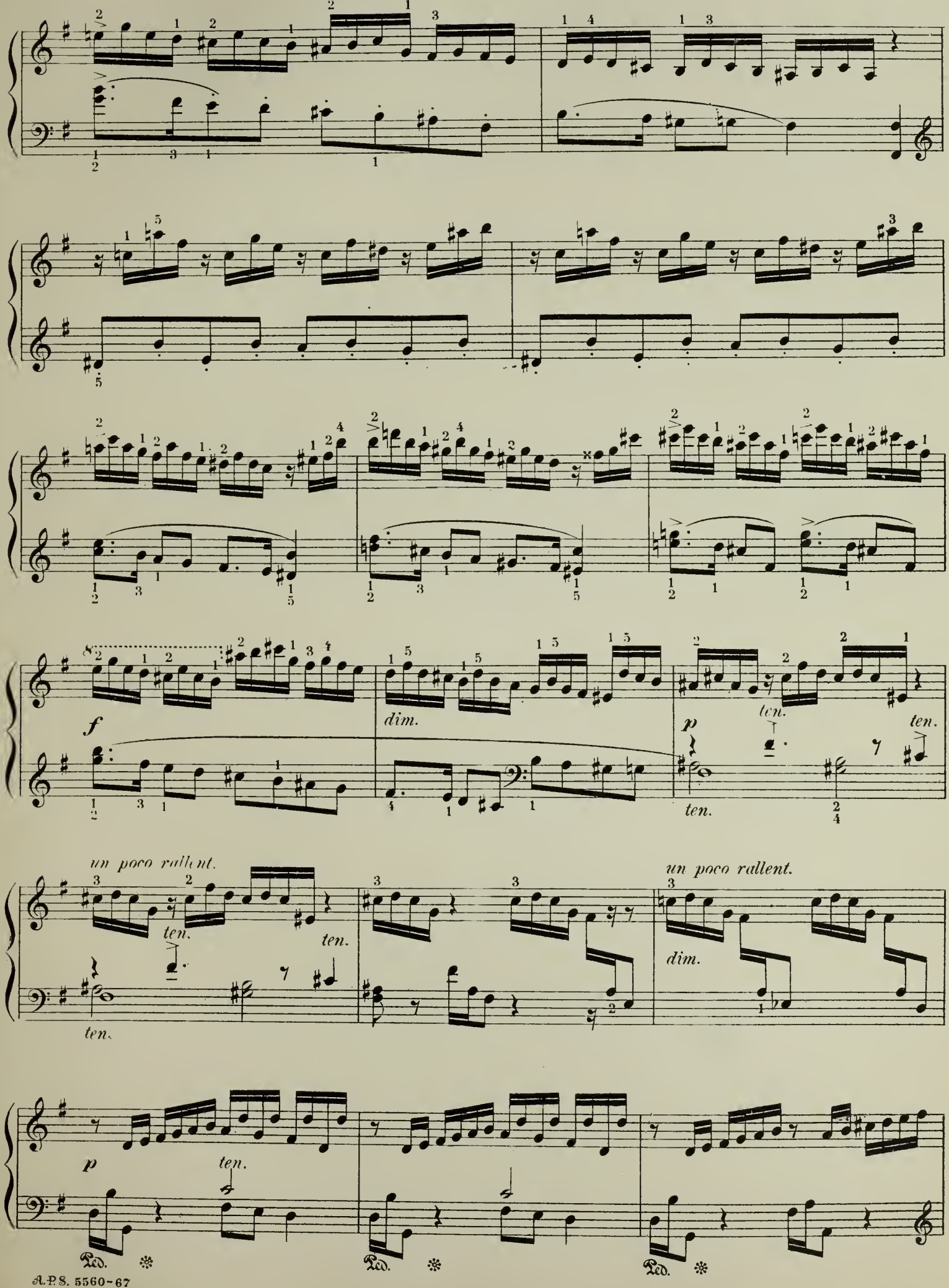

dolce
f
p
Ped.

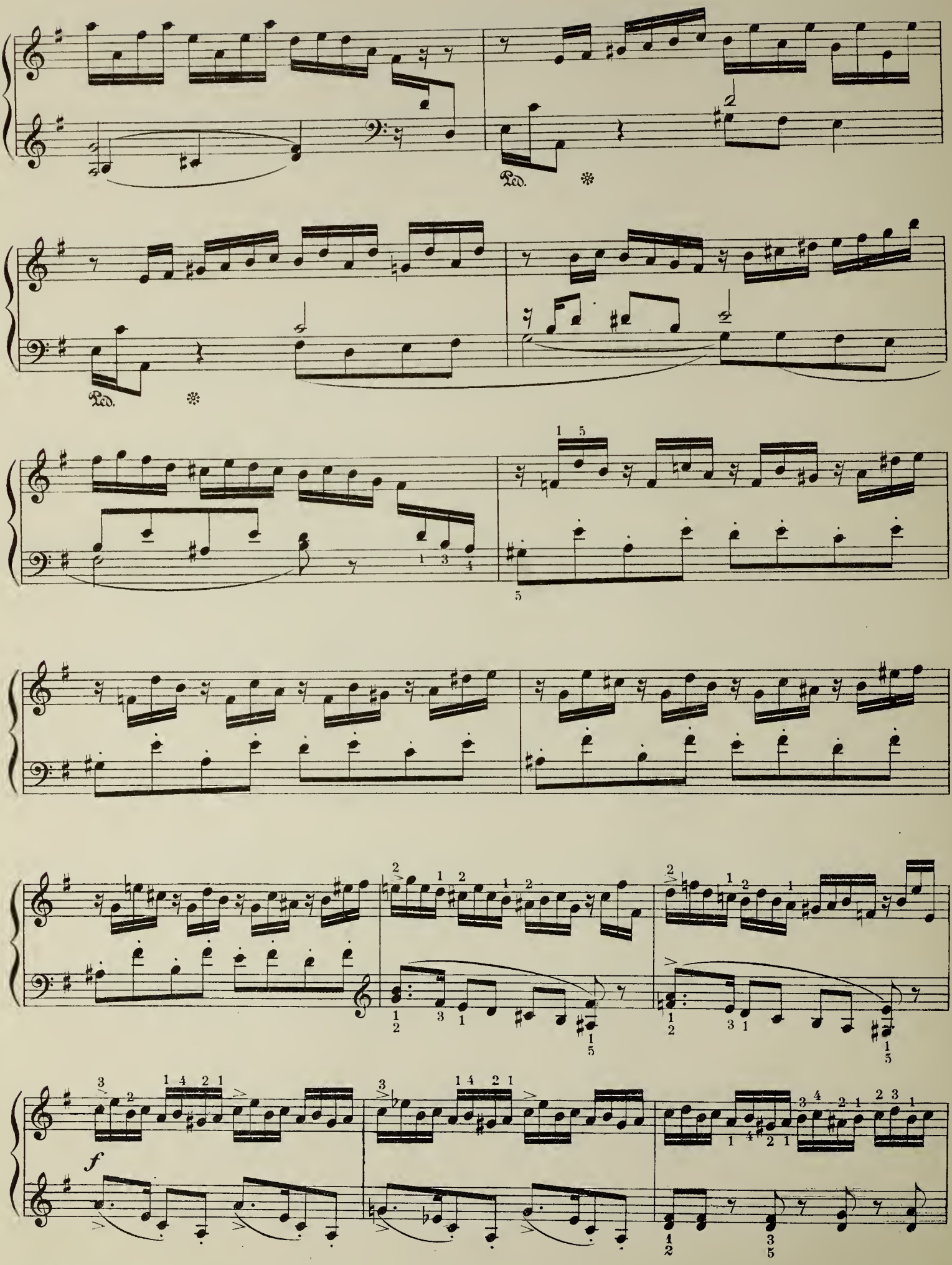

f
p
Ped.
cresc.
sf
ff
dim.
mf

Nº 32

M. Moszkowski.




f
dim.
p
ten.
un poco rallent.
un poco rallent.
dim.
p
ten.
Ped.
Ped.
Ped.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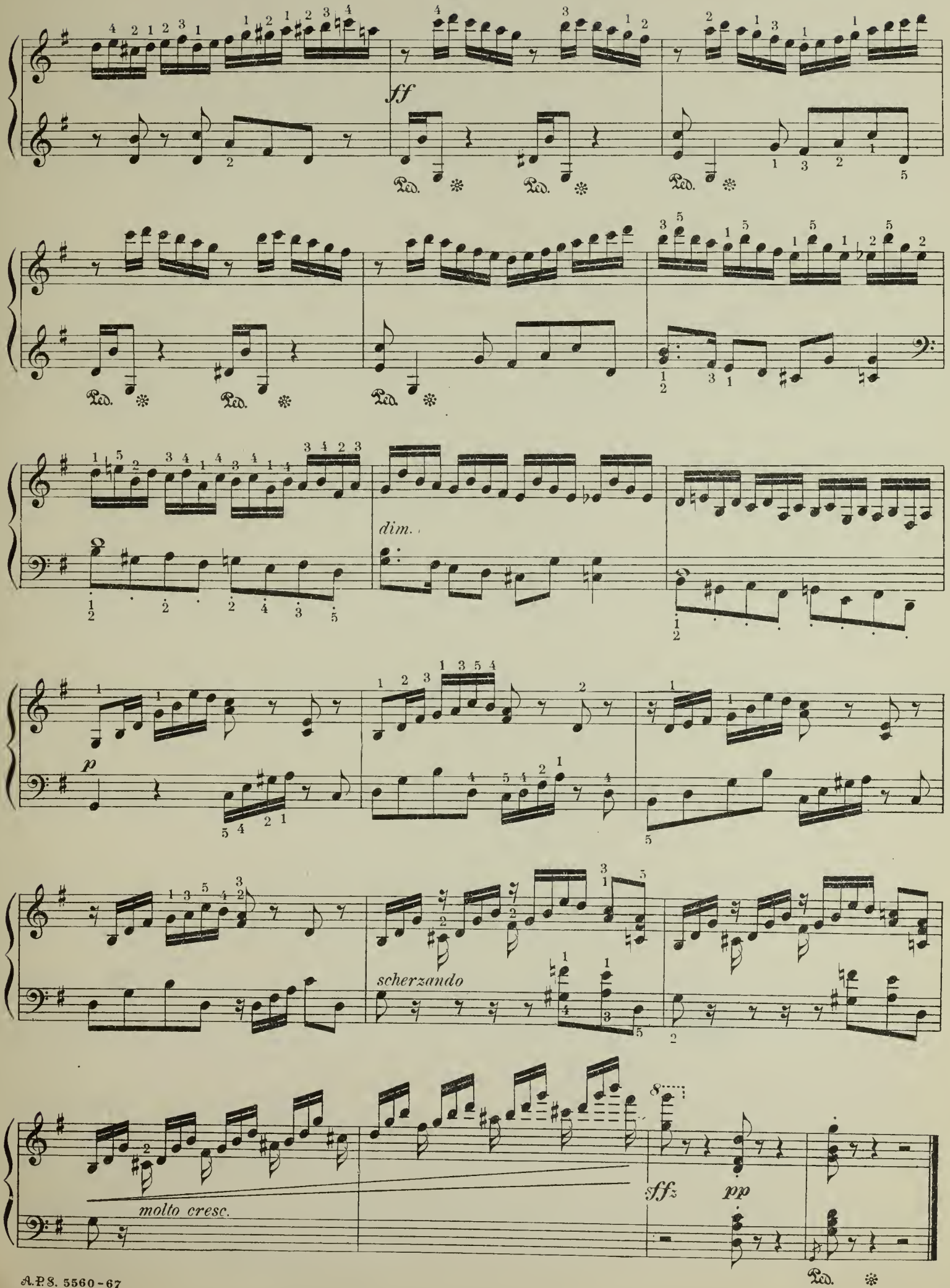
ff
Ped.
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molto cresc.
8
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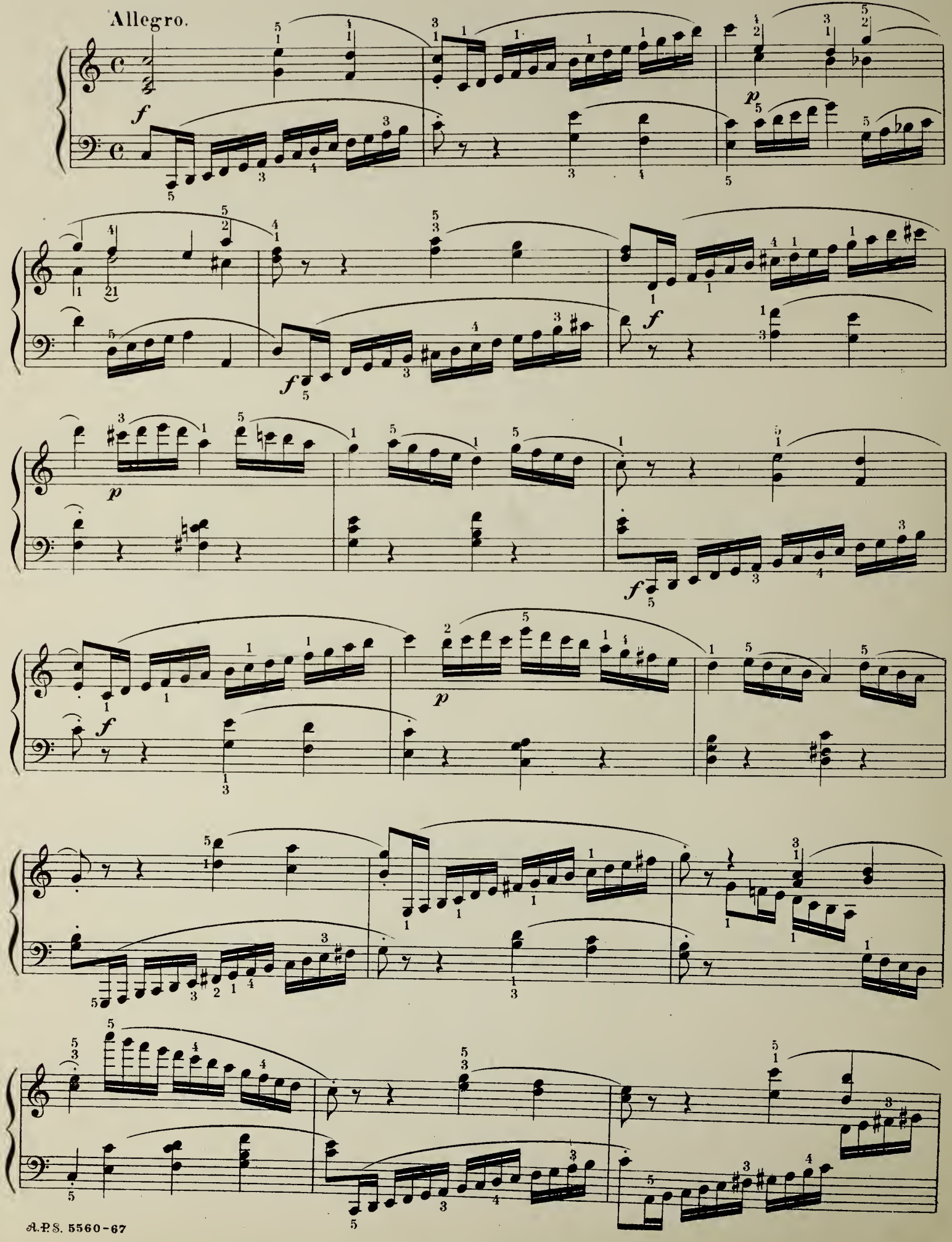
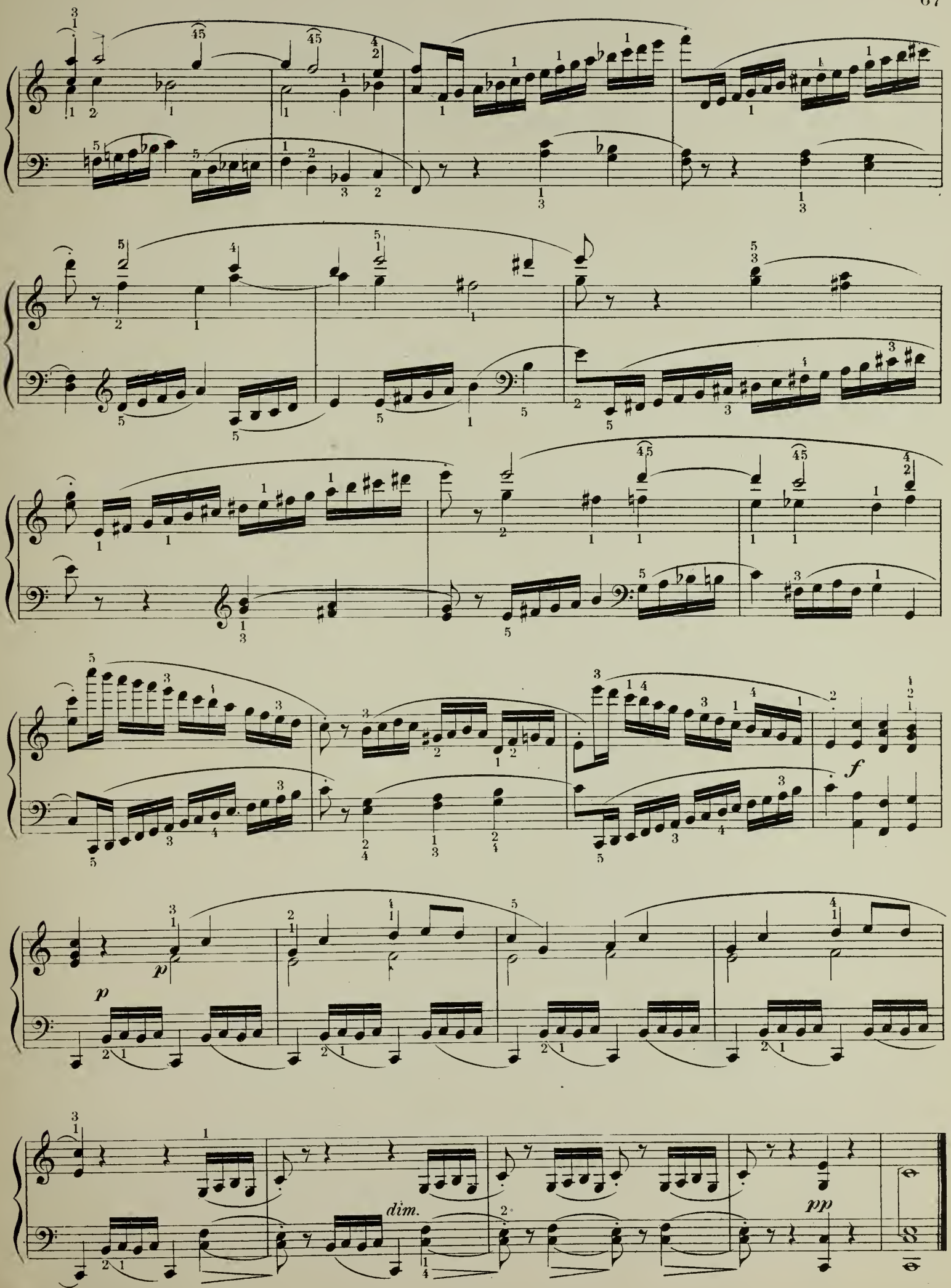
Nº 33

H. Bertini.

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Hence, expression, pedal, broad phrasing, and the application of the octave equally to right and left hands, gives this collection of studies particular value.

The eighteen studies are not cast in one mold, but offer a fine variety of "pieces". They appeal to the musical sense, and consequently develop it, while the technical training is going forward.

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Each of these Etudes has a distinct purpose. To mention a few in order will show the character of the collection as a whole. They are: MELODY STUDIES, SIMPLE CHORD STUDIES, BROKEN SCALE GROUPS, BROKEN CHORDS ALTERNATING BETWEEN THE HANDS, INNER VOICE MELODY, SPECIFIC RHYTHM, EAST WRIST STUDIES, THE SCALE AS A WHOLE, DOUBLE NOTES AND SYNCOPATIONS, and Type forms like the WALTZ, MAZURKA, and MARCH.

Every one of these is taken up as a fundamental MUSICAL problem and the treatment is from the MUSICAL side. While chords are freely employed, the octave is very sparingly used.

These Etudes will be welcomed by teachers who are looking for musical pieces in which an essential problem is so presented that the student will gain the good of the problem while enjoying the attractive melodic and harmonic qualities of the composition in which it is incorporated.

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Studies in RHYTHM AND PHRASING, TRILL STUDIES (No. 14 is a fine example), MELODY STUDIES, FOUR NOTES AGAINST THREE, THE TURN, INNER VOICE MELODY, CHORD STUDIES (with application to both hands equally) STUDY OF DOUBLE THIRDS (equally for both hands), WRIST STUDIES, THE APPOGIATURA, STUDY OF PEDAL EFFECT, and VELOCITY PASSAGES.

Before beginning this Opus, the student should possess some freedom and independence in the simpler problems of the items specified above (which simpler presentation is afforded by Op. 122).

Op. 176. PLEASURE AND PROGRESS

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In the attractive little Etudes comprising this Opus the composer has successfully applied many technical features in the form of short descriptive pieces, each bearing a suitable title and skilfully contrasted. Noteworthy features of this collection are the strongly marked rhythms employed and the careful attention throughout to the equal development of both hands. Fingering, phrasing and all details necessary for enhancing the value of this work to teachers have been most carefully added. Attention has also been given to variety of keys and time signatures. The following description of the various numbers will show the scope and character of these studies. They are progressively arranged and cover the intermediate first and second grades.

At the Brook (Finger Equality in both hands), **The Spinning Wheel** (Legato playing-triplets), **Dress Parade March** (Scale passages for L. H.-rhythm), **Echoes from Capri**, Tarantelle (Velocity), **At the Spring** (Accent, etc.), **Birds in the trees** (Trills), **Playing Tag** (Legato and Staccato), **The Shepherd's Song** (Broken Chords), **Rippling Waves** (Melody), **The Chase** (Contrast of forte and piano), **Folk Song** (Melody and detached chords), **Berceuse** (Sustained Melody), **Forest Sounds** (Crossing the hands), **Elfin Dance** (Staccato).

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No. 4. **MELODY STUDY** (Melody in Soprano, and later in an inner voice). Accompanying figures as extended broken chords.

No. 5. **IN MARCH RHYTHM.** Strong and well-sustained theme. Octaves are freely employed and some measures of echo-like grace notes are used as embellishment.

No. 6. **INNER VOICE MELODY** with extended broken chords in the right hand. A most excellent melody study for the left hand.

No. 7. **MELODY DIVIDED BETWEEN THE HANDS.** The extended positions are confined chiefly to the left hand. An excellent recital number.

Besides the specific purpose to which each of these studies is devoted, all are most excellently adapted to the general study of the pedal.

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